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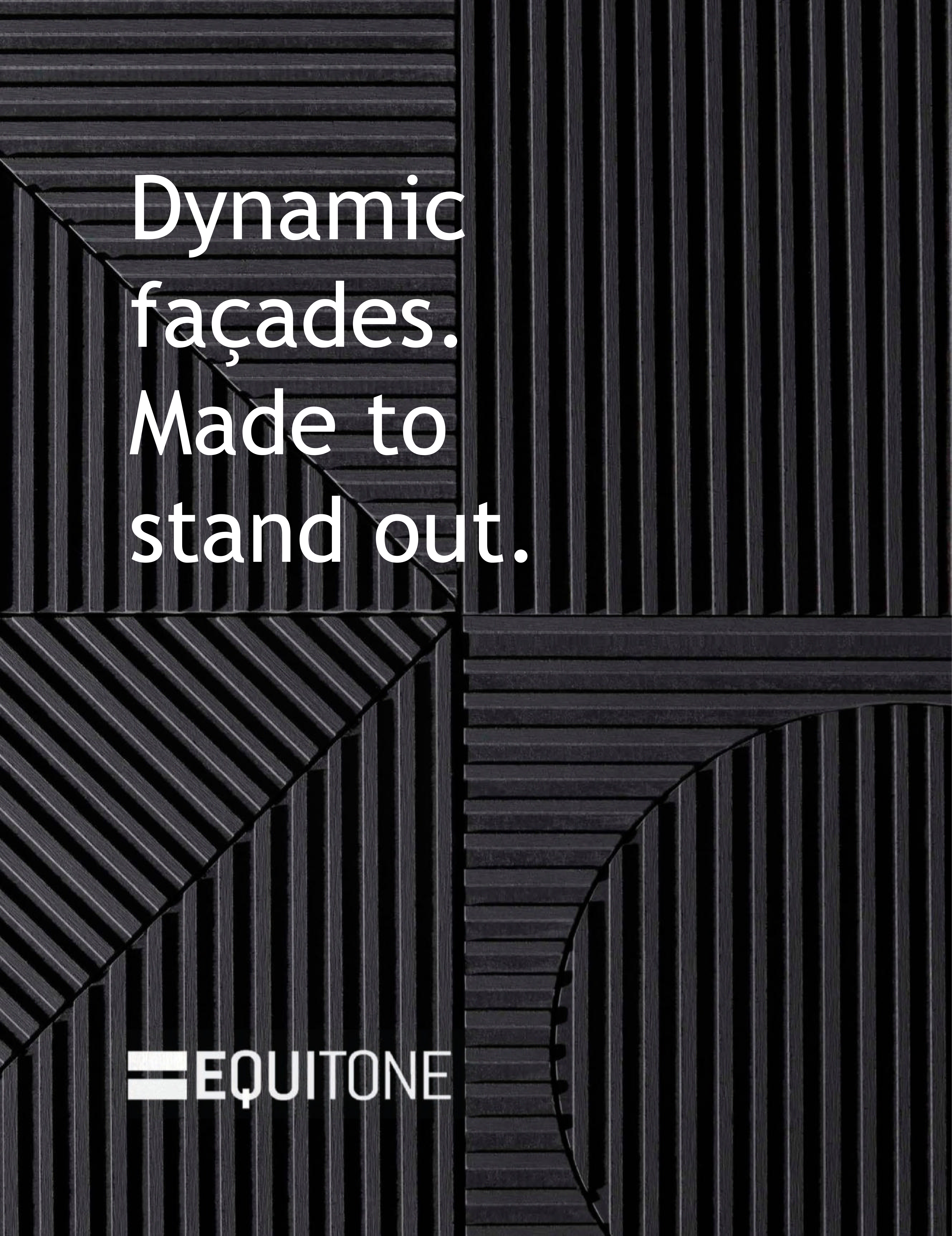

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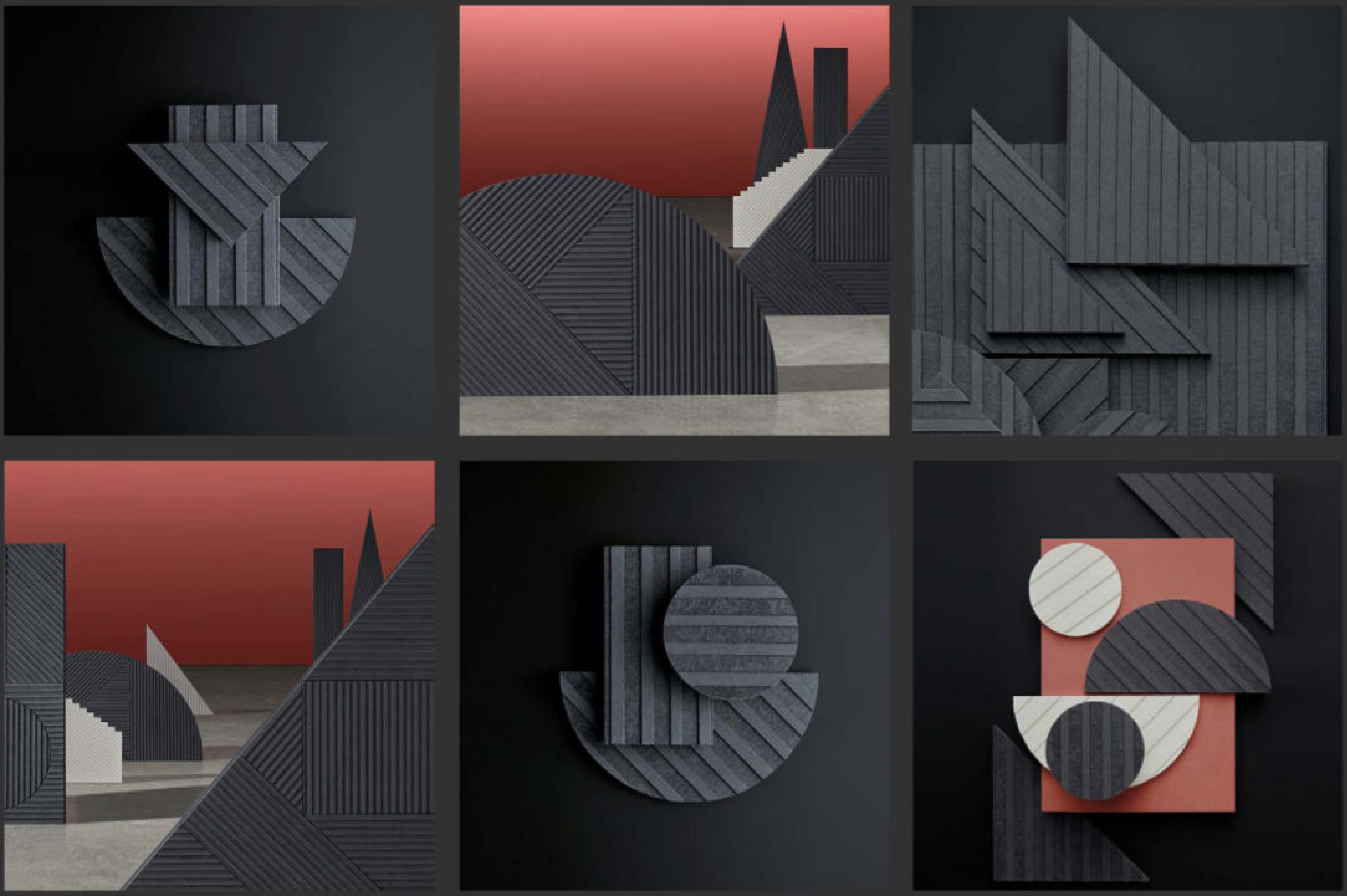

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After the floods

Chris Barton

One night in Jerusalem, 2017, Chris Barton.
Photo Diana Wichtel.

ON 14 FEBRUARY, PRIME MINISTER Chris Hipkins labelled Cyclone Gabrielle, in its severity and breadth of damage, the most significant weather event New Zealand has seen this century. The flooding – whole towns and vast swathes of farmland – defies belief, unlike anything we've seen here before.

Gabrielle came hard on the heels of massive flooding in Auckland, which the National Institute of Water and Atmospheric Research described as a one-in-200-year event, delivering, via an atmospheric river, an entire summer's worth of rain within one day. Many in West Auckland had only just repaired their flood-damaged homes after a one-in-100-year event in August 2021. It's a recurring story. Rain and more rain. Storm after storm. Prior to Gabrielle, the Tairāwhiti Gisborne and Hawke's Bay areas were already sodden and unstable from Cyclone Hale in January, and the Thames-Coromandel region was facing its fifth week of severe weather this year.

In this context, undeniably coupled with the relentless momentum of climate change, it's hard to process such statistics. Is this the future? There is some evidence increases in global warming may be reducing the frequency of tropical storms in the Pacific, but the extra energy of global warming is likely making those that arrive much more devastating.

University of Auckland climate scientist Kevin Trenberth points to the oceans, currently at their warmest state ever. A warmer ocean means a lot of extra fuel for storms. The atmosphere can hold increasing levels of moisture at a rate of seven per cent per degree Celsius warming. "With sea temperatures running over 3°C above normal around parts of New Zealand… there has likely been 10 to 25 per cent more moisture lurking around for storms to gather up and rain on nearby land." The same phenomenon was behind the Pakistan floods in July-August 2022, where over 1700 lost their lives and huge regions of Pakistan were flooded.

Victoria University of Wellington Professor James Renwick cites the latest IPCC report: "There is high confidence that the magnitude and duration of atmospheric rivers are projected to increase in future, leading to increased precipitation." If warming is limited to less than 2°C, Renwick predicts an increase in atmospheric moisture of 10 per cent or so. Concentrated into a storm, that could mean 20–30 per cent more rainfall.

What to do? Where to begin? In the aftermath of Gabrielle and the Auckland floods, the focus has been on how new infrastructure might withstand extreme weather. Hipkins: "There's no question that, as a country, we need to look at the resilience of our infrastructure, and we need to do that with a much greater sense of urgency than we've ever seen before."

On the East Coast, the key issue has been electricity supply; without it, our communication networks – copper, fibre, cellphone towers – are rendered silent and pumping stations and treatment plants for water supply and stormwater systems are useless. Grid operator Transpower declared a grid emergency advising people "should be prepared to be without power for days to weeks, rather than hours".

While the defence forces and other emergency providers rush generators, portable water treatment units and Starlink satellite communications services to the stricken regions, the situation highlights the vulnerability of our centralised power systems and the lack of backup

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ON THE COVER
Warren and Mahoney's recently completed Flock Hill Station Homestead in the Craigieburn Range, north-west of Christchurch.
Image: Barry Tobin.

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battery power for water and communications infrastructure. In the recovery phase and looking to the future, it's clear more localised, resilient energy solutions, such as solar microgrids, will be needed to help mitigate such impacts and increase energy independence and security. Similarly, localised 'sponge city' design such as storage tanks, green roofs, rain gardens and the use of porous materials for roads and footpaths can play a part in coping with the kinds of deluges we've just experienced.

The flooding of the Redclyffe substation near Napier and of numerous water and wastewater pump stations in Auckland and elsewhere highlights the need to site such vital parts of infrastructure carefully. The same goes for key transport infrastructure as seen in Auckland, with the flooding of Auckland Airport and the City Rail Link tunnels. However, the sheer scale of flooding on the East Coast makes such re-siting decisions seem herculean tasks.

The same can be said of the seemingly sensible calls for a change in planning and construction rules to stop building in flood-prone and slip-prone places, plus, of course, coastal-erosion zones. While the discussion might make sense in Auckland, looking at the scale of the East Coast devastation of homes and people's livelihoods in vineyards, orchards and farmland, such discussion becomes nonsensical. You've got to build back much better.

The question of where to build does raise a mammoth issue – the need for government to fund removal and relocation of some communities from compromised land. This complex issue is already under consideration in work on the Climate Adaptation Act (in parallel with the Natural and Built Environment and Spatial Planning Bills), which aims to address managed retreats and how to implement them.

But you have to ask why was such climate-focused thinking not integral with the new building-intensification rules, allowing up to three homes of up to three storeys to be built on most sites without the need for a resource consent? In light of what we've just witnessed, it's time to make climate change architecture the primary focus of our profession.

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Pip Cheshire

Late night at Cape Evans, Ross Island. Pip Cheshire, photo Lizzie Meek.

IN THE EMPTY AIRWAVES OF the early 1960s, my album of Dick Dale's guitar was a rare treat. It's insistent reverb-laden Stratocaster all but smelt of the rush and power of surfing. It fuelled the busting-out of a marginal activity practised by a relatively few bleached-blonde beach bums and cemented California as the epicentre of a beach-focused cultural phenomenon, and burgeoning new industry. Much later, I read an interview with Dale describing his retreat into the Mojave Desert and reluctance to come below 1500 feet above sea level for fear the San Andreas fault-line would shift, precipitating an earthquake in which he might be caught.

I was musing about the role of the high desert as a place of refuge and retreat, much as the possibility of 'going bush' for many in Aotearoa is a reassuring possibility should the shit, in whatever form it might take, hit the fan. Critical to the cleansing and restorative powers of one's refuge, be it the dense Kiwi bush or the parched Californian desert, is its unsullied nature: that it offers immersion in an unmodified landscape.

The provocation for my musing was an article describing the impending sale of the so-called 'invisible house' at Joshua Tree, that wonderful bit of the Mojave Desert eulogised in U2's 1987 album. The house is a long, narrow, rectangular extrusion, clad entirely in mirrored glass, reflecting the tawny landscape and making a reasonable job of concealing the paraphernalia of aircon, sewerage, etc. It is, though, a conceit, a fanciful piece of merchandising, able to be hired by the hour for filming, events and 'intimate occasions'. It is not a house, and it is not not there. It is also 'drawing a long bow' to suggest it has less impact on the landscape than the eclectic collection of neighbouring buildings one finds in that farthest reach of LA's orbit.

I have seen an American client sit bug eyed in our Environment Court as appellants from far and wide laid claims of all manner of interest over their patch of Aotearoa, land they were repairing from the ravages of a bulldozer-crazed Kiwi cow cocky former owner. In contrast, the house at Joshua Tree has the advantage of sitting within a jurisdiction within which property rights are sacrosanct and the arguments of our local appellants would receive short shrift, if indeed there were a forum within which they might be heard.

My client's indignation at the presumed right to intrude on his plans by what to him seemed every man and his dog clearly illustrates that, in contrast to his home country, we place greater weight on society's rights than those of the individual. The implicit social contract that privileges collective welfare over the rights of the individual is a philosophy that has informed much of the country's politics in the last hundred years and powered the establishment of our once much-vaunted health, education and welfare arrangements in the early and middle parts of the 20th century.

There is, however, plenty of evidence that the social contract which accepted big government's critical role in nation-building and providing for the well-being of its citizens is under threat, if not broken. We have not yet reached the stage of my client's country, in which the very structure and operation of government seems increasingly eroded by a polity hell-bent on undoing the very reason individuals gathered to form cities, states and countries. At issue is whether or not an ordered society has a greater ability to foster, support and protect its citizens through shared collective endeavour than an aggregation of individuals freed from the constraints of intrusive government and acting alone.

Though the occupation of the Beehive lawn was somewhat more genteel than the storming of Washington's Capitol building, it was positive proof of similar disenchantment and antipathy towards the 'nanny state', a derisive description suggestive of excessive government involvement in our lives. The degree of government activity is, like most things these days, a spectrum within which we slide, according to the vicissitudes of one or another political party's fortunes at the polls. At one end is the centralised apparatus of state planning and, at the other, the creation and distribution of wealth through mechanisms of the 'unseen hand' of the market.

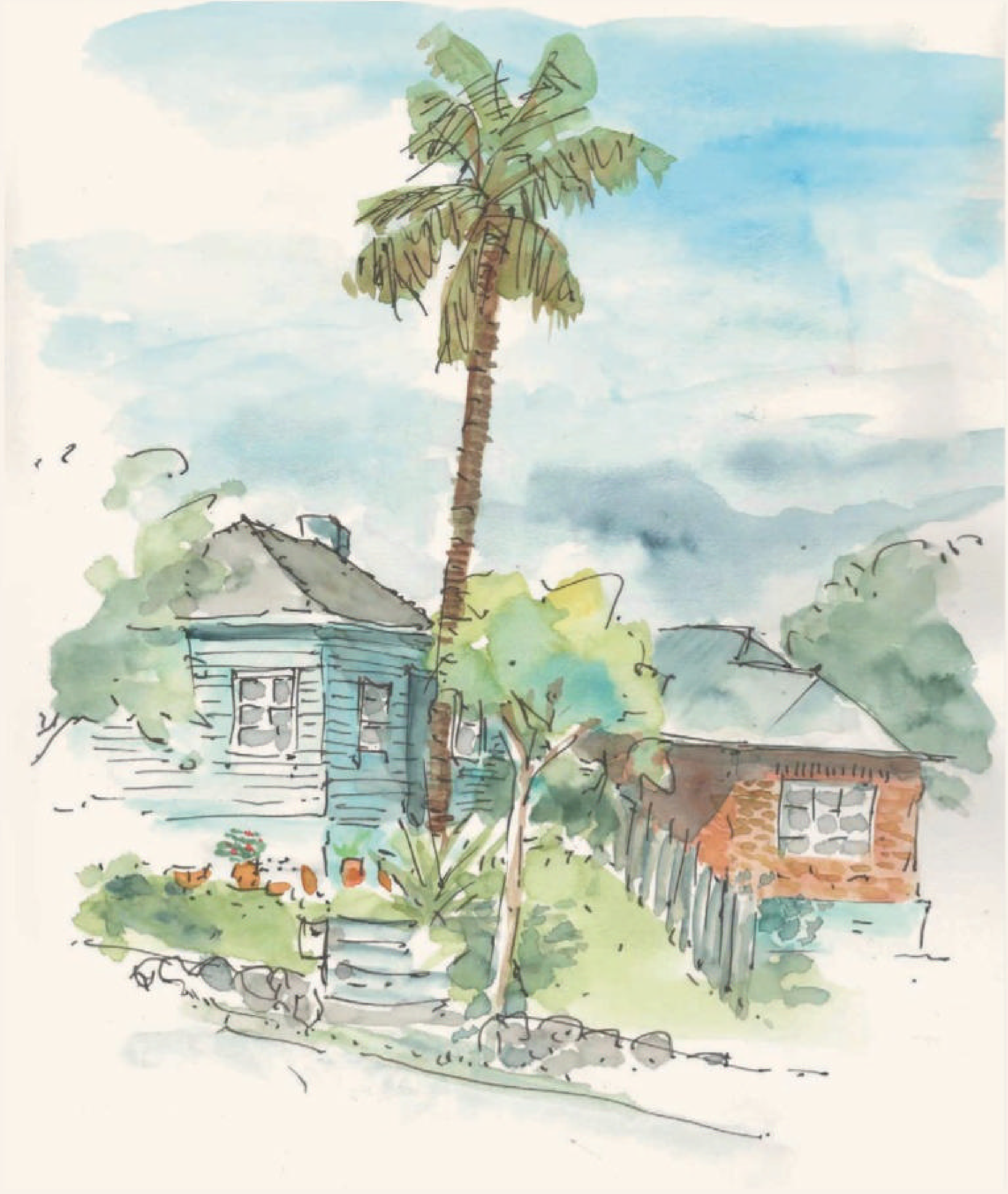
The terrible Russian death toll as a result of Stalinist land collectivisation programmes is an extreme example of the failure of a too-great reliance on centralised planning. In contrast, the highly stratified US health system offers the possibility of the very best of medical intervention yet leaves a large percentage of its population unable to afford access to even basic care.

In the dichotomy between individual and collective reward, we have typically chosen to have a 'couple of bob each way', successive governments identifying desirable outcomes and tinkering with market mechanisms to achieve them. Nowhere is this more apparent than in the provision of housing in which the industry built around its commodification looms so large that writer Bernard Hickey has described our economy as "a housing market with bits tacked on".

The access to, and quality of, housing underlies many of the country's social issues: the prevalence of respiratory and other illnesses more common in underdeveloped countries, unstable occupation leading to inconsistent schooling and employment, social alienation and crime, among many other impacts. The inequitable distribution of housing that has too many of our fellow citizens living in appalling conditions just across the tracks from sprawling suburbs of McMansions is an indictment of the faith in the market to sort out who gets what.

As Auckland City Missioner Helen Robinson said at the first Urban Room session last year, the economic system that allows thousands in the city to be either unhoused or poorly housed results from a system that we have made: one that implicitly accepts poor health, intergenerational poverty and crime as the cost of our inequitable affluence. This is a social construct that we might consciously change were we to set aside our use of housing as sort of ersatz money, a store of value, and see the provision of dry, secure and affordable housing as a component of national infrastructure, as critical to building our country's wealth as is a hydro dam or an efficient and safe roading system.

It is unconscionable that we allow this situation to continue. Were the same benefit–cost ratio analysis applied to housing as that applied to spending on new roading, costing all the negative health, crime and related consequences of substandard housing, public investment in housing would be an obvious and sound public investment. Many architects do outstanding work ensuring that projects undertaken by those agencies engaged in public social housing are well designed and of reasonable construction standard, but the provision of high-quality, affordable housing and the pathways to providing secure tenancy for occupiers will not be resolved in the nation's design studios. It's time for government to set aside minor manipulations of market mechanisms and seize the day, let private enterprise build but open the public purse and cut out usurious funding institutions. We have done it in the past, and it's time to do it again; put down your pencils and mice and go lobby a candidate.



ABOVE
A couple of dry, sunny 'stateys' – is it really beyond us to deliver the quality and security of tenure they offered a century ago? Pip Cheshire, 2023.

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Karamia Müller

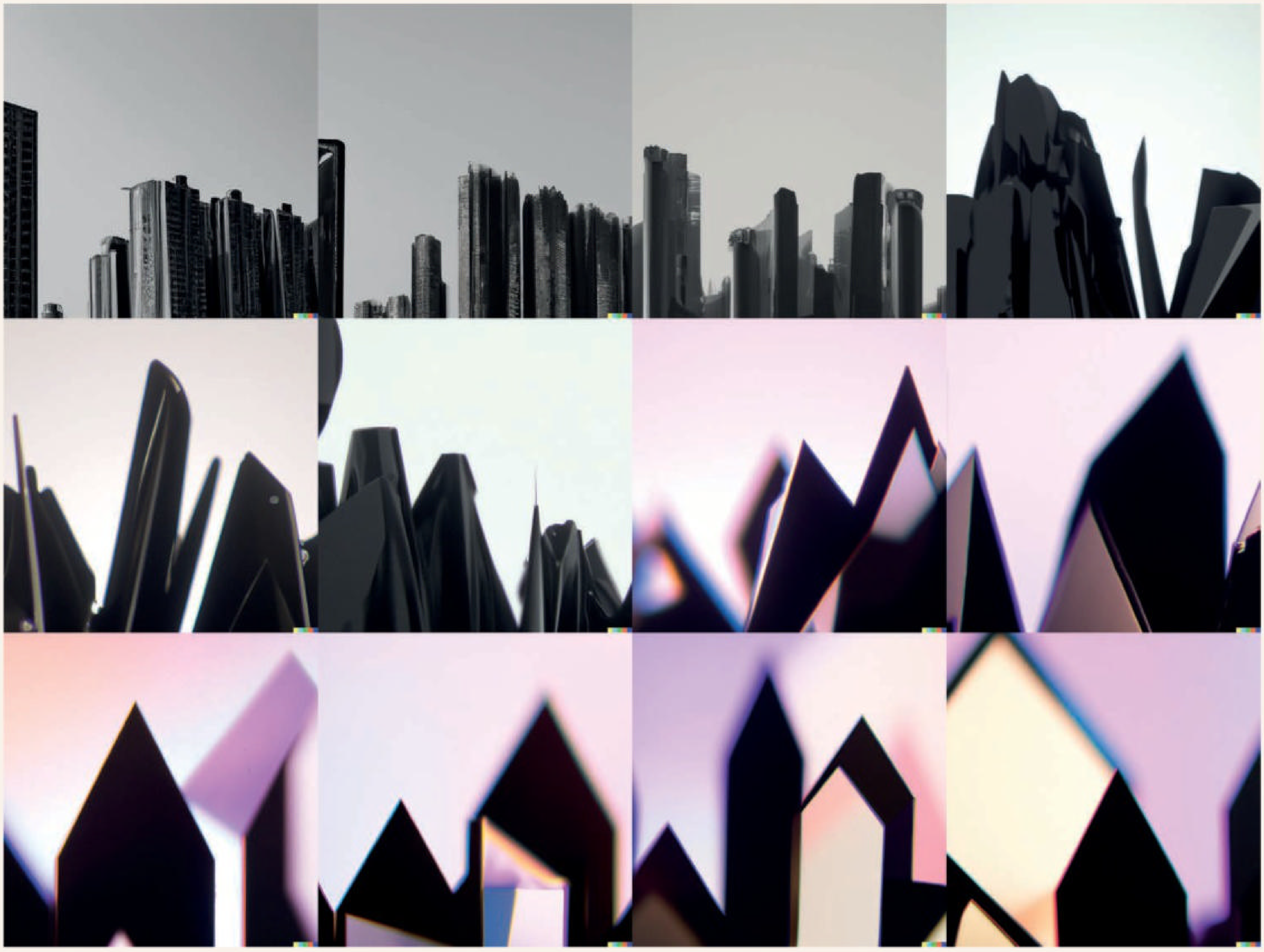
ABOVE Karamia, in her garden. Photo Leilani Heather.

READER, IN THIS COLUMN I am going to have a think about artificial intelligence (AI), and its relationship to creativity and the architectural discipline. My reason for discussing it is the recent developments in the presence of AI text-to-image programmes, such as Midjourney, in the portfolios of architectural students, both potential and current. The images in question that have invited scrutiny from me and various peers seem to be a bit… uncanny: the way I imagine an intelligence that isn't quite human would put things together. It is as if objects are sutured together and then Photoshopped to take out the stitches.

Plagiarism is a key concern raised when speaking to colleagues and peers; how do we tell whether or not these images have been created by the author in question? Interestingly, often the debate is further heated when someone feels as though a student has submitted work that is better than their skill set. At times, the discussions can escalate into moral outrage: how dare they try to pass off work that is better than they have the skill set to execute!

I am always a bit on the fence when it starts to swing that way, and not because I am morally bankrupt, although that may well be true. I think plagiarism is unethical and should be neither encouraged nor ignored. I think my hesitation to see it deploying AI to produce work that is better than a person can do as unequivocally beyond the pale is because, for me, I guess, I have always been in the category of tech optimist. Emphasise that AI can aid problem-solving in the design process and the way in which we look at these images might start to take on new meaning. De-emphasise the meritocracy of image-making and reprioritise the creative process as a journey that is unending. Perhaps, the threat of AI as the tool of the cheat is rightly balanced by other positive (and, of course, less positive) possibilities. This, for me, is the more interesting and valuable discussion: what are the ethical parts in introducing such tools into the creative process?

As I prepared for writing this, I had a look at Midjourney's website and some of the discussion around its use across creative industries. Immediately, I found examples of its use that have underlined counterpoints to my argument above that are more than valid. Last year, a product design manager from San Francisco had a conversation with an AI-powered ChatGPT about a girl named Alice.[1] Using that dialogue, he developed a storyline about how Alice builds her own robot that becomes self-aware. To illustrate the story, he used Midjourney. The whole process reportedly took a few days and he did not have to draw a single thing. Artists working in illustrating pointed out that artificial intelligence, or machine learning, requires their own work to learn how to make images. Any artist who uploads their work to the internet (and, who doesn't put their work online?) would unwittingly feed the algorithm. It is not hard to see how damaging this could be for creatives and their livelihoods. One cannot underestimate this as an issue to insure against. Certainly, when I found myself using AI text-to-image generators online, researching in the field, the image I created using the prompt "equity-based urban cities and ethical architecture" felt anything but ethical. As someone who hails from the X Generation/very cusp of Millennial, I am not sure I even understand the mindset of today's architecture school applicant and student. They held iPads as children; do they distinguish that threshold between the body and the machine as I did? So seamless is their skin fusing with the screens of devices while I, when first using the internet, would hold a mouse and navigate it as though I was trying to get a toy plane to fly, and would type as if selecting a floor in an elevator. Once in, I would clump around search engines with little finesse or awareness. Most times, I looked no further than what I first encountered. All those movements had to be learned, all while hearing the dial-up 'bing' of yore.



ABOVE
Image showing the author's findings, using the prompt: "equity-based urban cities and ethical architecture."

What I think I am contemplating here, with many a segue, is: do I understand the stakes of what digital tools offer architecture? Am I, with my diminishing time left on this earth, even a major stakeholder in an architectural future contending with AI design? How, then, do I conceptualise AI and creativity for this developing workforce, inheriting the problems of multiple crises converging on one another?

When I consider whether or not, generationally, I am equipped to understand the digital native's outlook on the role of computing in solving design-based challenges, I also wonder if I can truly key into the future of a young person wanting to practise architecture, for whom the climate crisis is at the front door. What sort of tools does such a practitioner need? Often, while I write these columns, I end up having discussions with myself. This is as murky as it sounds. I go over my notes for this text and volley back and forth with questions for myself about what is important.

I find myself drawn to the section titled 'Code of Conduct' on Midjourney's website.[2] Under the heading are three bullet points: "Don't be a jerk. Don't use our tools to make images that could inflame, upset, or cause drama. That includes gore and adult content. Be respectful to other people and the team." Apart from a few other lines directing users to content guidelines and some other facts, those directions sum up the Midjourney approach around expectations of behaviour. It is not too far from what most children tacitly agree to on a playground. And perhaps this is the point; the bots are here and those who are making them are, again, leaving the tool prone to weaponising. We have to ask questions but, also, we have to ask whether or not those questions are the right ones.

REFERENCES

[1] Midjourney, docs.midjourney.com (accessed 31 January 2023).

[2] Midjourney. 'Quick Start'. docs.midjourney.com/docs/quick-start

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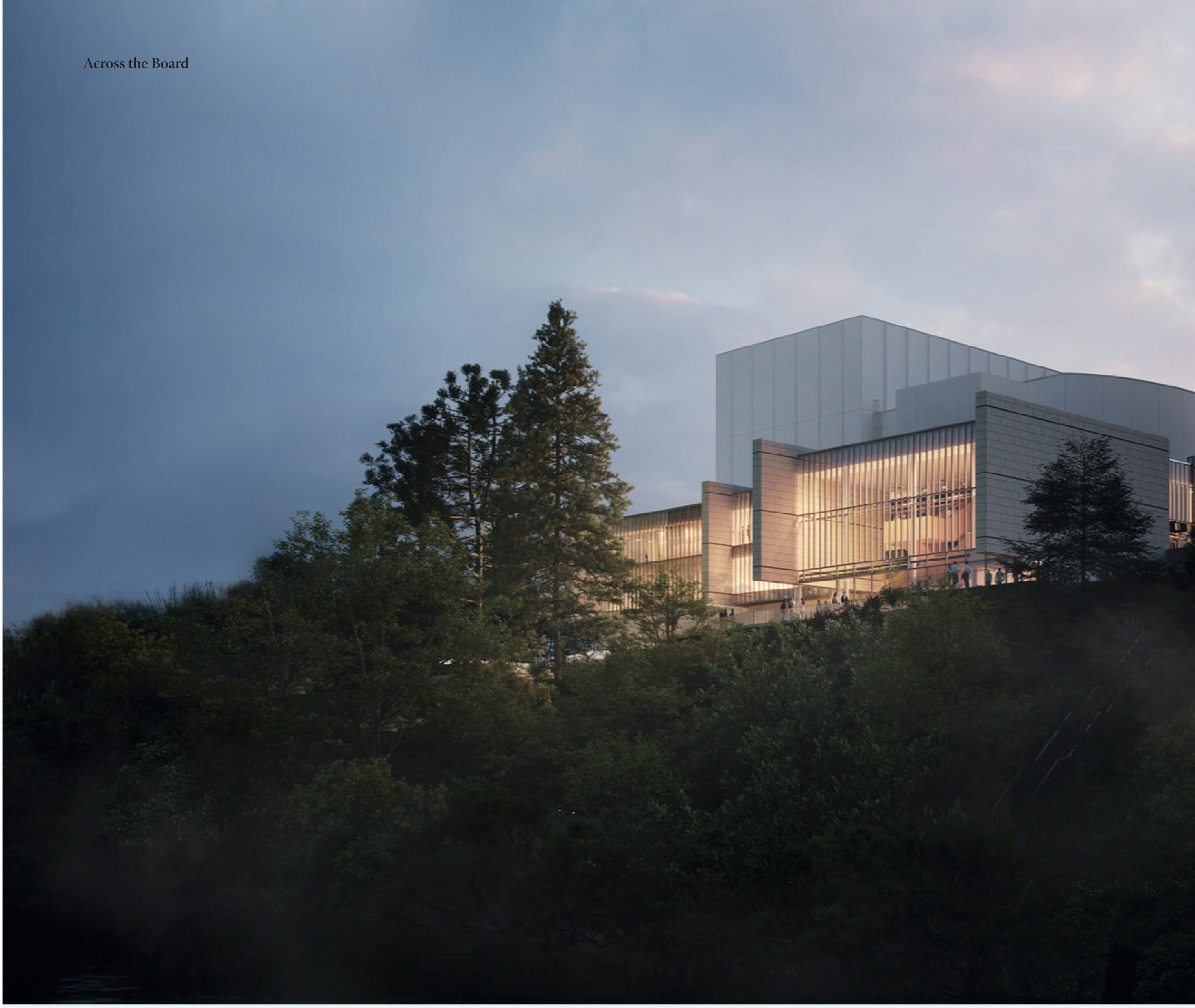

WAIKATO THEATRE CONNECTS TO RIVER

Work has begun on Kirikiriroa Hamilton's new performing arts centre, designed by Jasmax in collaboration with British theatre design consultants Charcoalblue's Melbourne studio.

The project on Victoria Street South replaces the 50-year-old Founders Theatre, which has been closed since 2016 because of seismic issues with the flying system. Connecting to the eastern side of the existing heritage Hamilton Hotel (which has occupied the Victoria Street site since 1864), the new structure will both address the river and reinvigorate the street frontage. It includes restoration of the hotel to incorporate a new art gallery at level one in the former Chartwell Trust space, as well as hospitality on Victoria Street and a riverside café.

The Waikato Regional Theatre Property Trust says the $80-million precinct will house a 1300-seat lyric theatre, which has been uniquely designed to maximise use of the space, since it is able to operate in both theatre and orchestra modes.

Jasmax principal David Pugh says the project incorporates a series of integrated indoor and outdoor courtyard gathering spaces for events and informal performances, including an internal planted atrium, a foyer which links visually to the river and a sculptural stair connection between the Victoria Street entry and the riverside promenade one level below.

River views from the foyer are framed by blade walls set at right angles to the river, designed to strengthen the verticality of the space and frame a series of outdoor garden rooms as well as to emphasise the presence of the Waikato River below.

Pugh says the Waikato Regional Theatre is one of the most significant projects the region has seen in recent years. "It will redefine and transform Hamilton's cultural precinct and city centre," he says. "Connecting to the iconic Waikato River, the

Render: Supplied.

design integrates with the surrounding urban fabric and celebrates the heritage, landscape and social character of the site. The theatre will accommodate a range of activities for the community, from ballet and orchestra to kapa haka, dance and stand-up comedy, and introduce high-quality amenities to inject new energy into the city."

Although still in its early stages, an arts integration strategy is being developed with local artists, iwi and the Riff Raff Trust. Plans are under way to integrate art within the landscape as well as the building, including Ralph Hotere's Founders Theatre Mural (commissioned in 1973), which will form the centrepiece of the foyer. The 27-panelled work references both the Waikato River and the activities that take place within the theatre under a depiction of the seven heavens.

The project is due to open mid-2024.

GLOBE-TROTTING PROFESSOR

Nelson-based architect Jeremy Smith of Irving Smith Architects has been named the 2023 John G. Williams Distinguished Visiting Practitioner in Architecture at the Fay Jones School of Architecture and Design in Fayetteville, Arkansas. The school is home to Dean Peter MacKeith, editor of Finnish architect Juhani Pallasmaa's *Encounters: Architectural Essays*, and AIA Gold Medallist architect Marlon Blackwell.

Smith follows in the footsteps of an impressive list of architects who are now John G. Williams Fellows: Peter Eisenman, Chris Risher, Brian MacKay-Lyons, Julie Snow, Javier Sánchez, Coleman Coker, Larry Scarpa, Brian Healy, Wendell Burnette, Tom Kundig, Peter Rich, Vincent James and Jennifer Yoos, Michael Rotondi, Tod Williams and Billie Tsien, Sami Rintala and Dagur Eggertsson, Bill Massie, John Ronan, Hilary Sample, Brandon Clifford, Teddy Cruz, Pablo Pérez Palacios, Yolande Daniels, Sunil Bald, David Leven, Stella Betts, Fernanda Oppermann, Jose Herrasti and Chris Cornelius.

"As part of this, our office is teaching an Americanified *Chchchchchanges* studio that we've taught with Chris Barton over the last six years at the University of Auckland, live-testing iterative strategies for change and establishing new typologies for carbon-neutral buildings," says Smith.

As Distinguished Visiting Practitioner in Architecture, Smith will teach at the school on three occasions this year, alongside Alex Waller from the Fay Jones School of Architecture and Design, and deliver the John G. Williams Lecture.

Smith has also been named an adjunct professor at the University of the Free State in Africa, contributing to a growing PhD through creative practice programme. This role is mainly performed from Nelson but does involve some travel to Africa.

Photograph: Anindhitha Sudhakaran.

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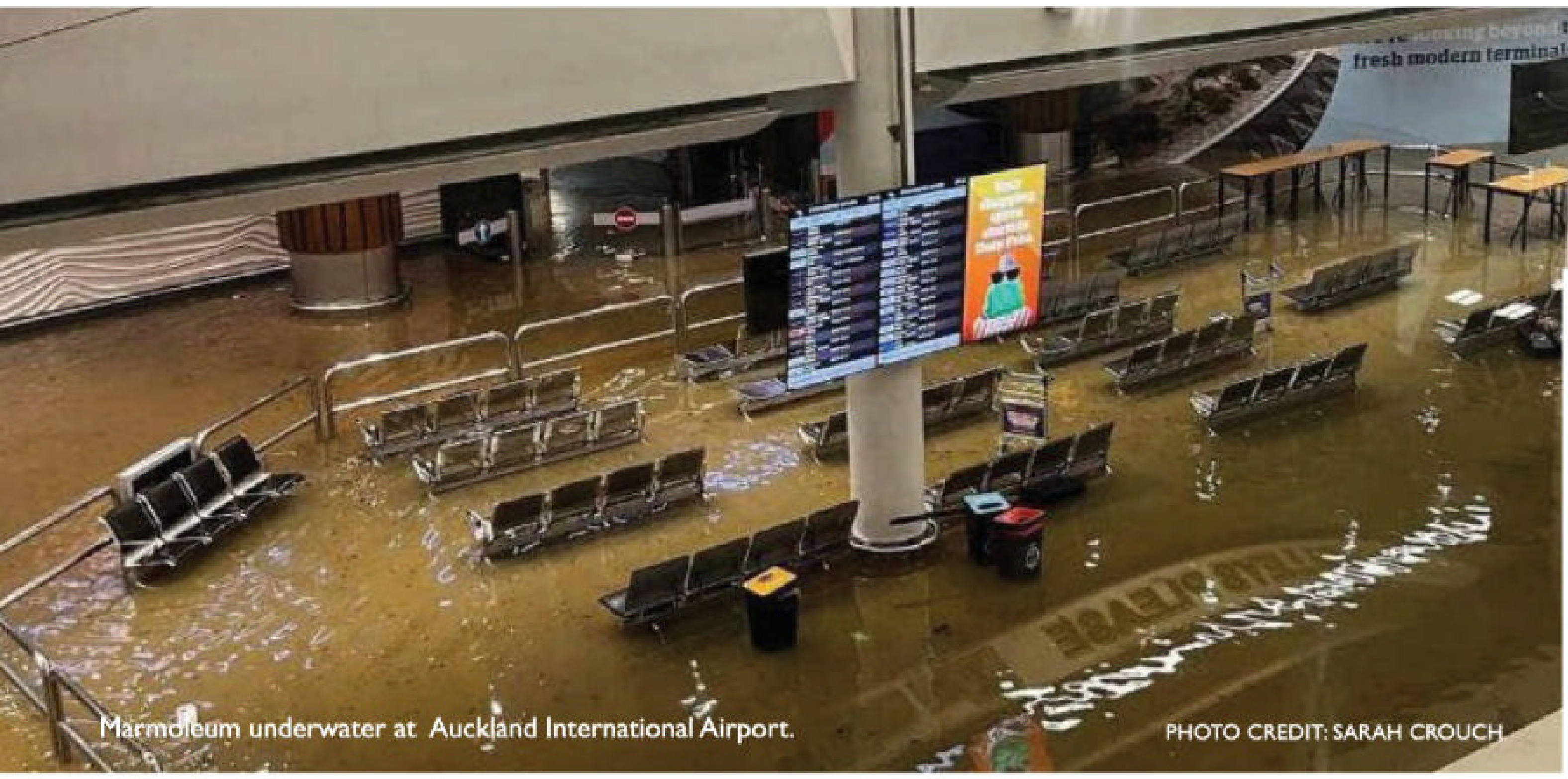

Marmoleum underwater at Auckland International Airport.

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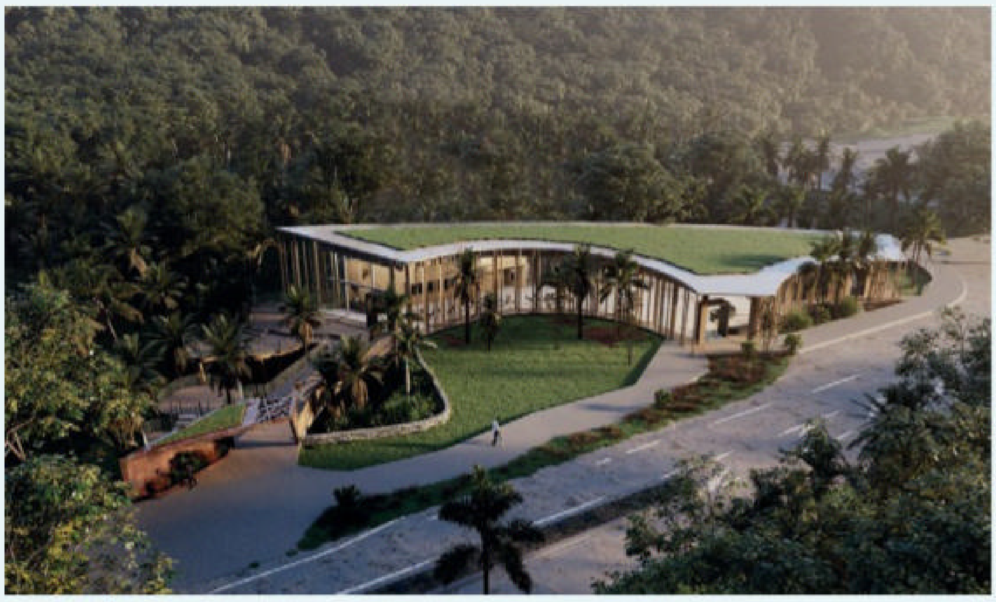
DOLOMITE POINT PROJECT AIMS FOR DOUBLE CARBON ZERO

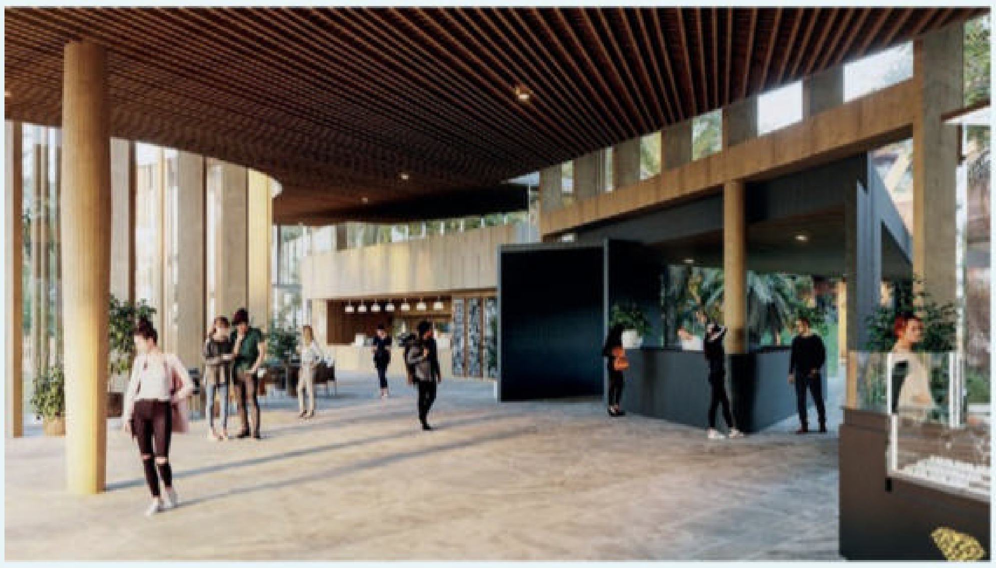
The Department of Conservation's (DOC) Dolomite Point Redevelopment Project at Punakaiki on the South Island's West Coast is scheduled to open in late October.

Christchurch-based practice Sheppard & Rout has collaborated with DOC and Ngāti Waewae mana whenua on the design, which references Māori and modern-day journeys, the region's rich mineral resources, and the shelter and food the area provides.

The main building, the Experience Centre, is formed of a series of curves that avoid significant nīkau groves and provides an opening to the north that looks down into a doline (limestone sinkhole). Sustainably sourced, FSC-certified timber has been used throughout and a green roof will help merge the building into the natural environment while providing a habitat and ecosystem for the natural flora and fauna of the area. The roof will also reduce stormwater run-off peaks during heavy rain events and increase acoustic performance.

"The overall aim of the development is to touch the land as lightly as possible, to minimise its effect on the natural environment," says lead architect Jasper van der Lingen. "It is aiming to be a 'double carbon zero' project, which will sequester twice as much carbon over the life cycle of the building as the carbon emitted during its construction."





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TOP AND ABOVE The new 1200m^2 Experience Centre at Dolomite Point. The building will house DOC's Paparoa National Park Visitor Centre and other facilities.

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INTERIOR AWARDS: COMMUNITY IMPACT AWARD

This year, the Interior Awards programme is introducing a new award to celebrate the collaboration and often pro bono work that designers and architects bring to the creation of spaces for communities and not-for-profit organisations.

The Community Impact Award will be judged by Helen Robinson, Manutaki Auckland City Missioner, along with the Interior Awards jury, and the winning entry will receive $5000 to be given to the community it benefits.

Robinson has a wealth of experience in social services and is committed to helping Aotearoa become a more equitable place to live: “one in which everyone has access to what they need”.

Each project will be evaluated on the social good and community impact it generates, rather than the assessment focusing purely on the quality of design, innovation and materiality on which other award categories are judged.

Entries might include projects such as a community hall, cultural centre, surf lifesaving club, sports clubroom, local museum, health centre, and so on, and projects submitted may be partially but not fully funded by the government, its ministries or funding departments.

“Most designers and architects truly believe that good design can help people live better, healthier and more fulfilling lives – that design can solve problems and bring people and communities together,” says Interior Awards organiser and publisher Nathan Inkpen. “When design is at its most impactful, it can also offer dignity to those whose lives are most in need of it. We wanted to celebrate these projects and reward the people and communities that often have to raise the funds to bring them to life.”

Entries are now open and close on Wednesday 26 April 2023.
interiorawards.co.nz

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World Architecture Festival 2022
World Building of the Year
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Photography: Supplied.

LEARNINGS FROM A GLOBAL AWARDS PROGRAMME

Juliana Wilson travelled to **World Architecture Festival 2022** and observed the ways in which the global competition's engaging format facilitates competitiveness and collegiality.

Various preparatory milestones must eventuate for participation in any worthwhile international architectural awards programme: an admirable commission, smooth consultation and construction processes, viable completion dates and heroic photography. All of this predetermines only the possibility of being short-listed.

Following two years of Covid-enforced, online-only participation, the architecture celebrated in Lisbon at the 2022 World Architecture Festival (WAF) seemed intent on finding relationships with people to reflect the festival's theme: 'Together'. This was an opposing reference to the impact of isolation, and the dislocation and loneliness the architectural community (amongst others) faced during the Covid pandemic.

Since its inaugural beginnings in 2008, WAF is now recognised as one of the world's best architectural conferences and awards programmes. It is hosted in different countries and each festival tends to carry a life of its own, reflecting the spirit of the city in which it is located. But it is the unique live presentations of the projects of this event that create a compelling global architectural attraction.

The annual festival offers architects a stimulating environment for critique on projects from peers they probably don't know, from unfamiliar geographies. Critical lines of thinking can be compared and contrasted, offering the chance to learn from the work of others. The intellectual, cultural and technical approaches brought to any brief may spur familiar responses to shared challenges: watching what is, in effect, a competitive pitch is an education in itself. Yet, according to WAF and Inside programme director Paul Finch (Inside is WAF's awards programme focusing on interiors), the essence of the festival is best captured as a constructive appraisal: "Nobody is competing for a job, which would give a quite different atmosphere. The fact that all crits are 'live' was one of the fundamental elements in our conception of the festival."

Although collegial, WAF is undoubtedly a highly competitive event. It is the quality of the live presentation which is imperative to a project's success and, in some way, this rewards all who choose to navigate the challenges of presenting a project under such circumstances.

Observations on what may determine a 'good crit' are offered by WAF winner and 'Super Juror', architect Mario Cucinella. In his view, a successful presentation has, at its core, a clear idea that is translated through a complementary visual and verbal presentation. "The most engaging moments are when you feel that those presenting say something that you do not know about a culture, or show an original approach or demonstrate an innovative technique to solving a problem."

Harmony between what architects say and what they show to a jury is helpful; a mismatch between the images and the words often leads to confusion and can detract from a more meaningful critique and dialogue. For Cucinella, the real value of the exchange in a critique is the genuine opportunity to discuss the work of architects from around the world, which informs, in turn, the work of the jury, fostering collegiality.

"Over the course of the day, the jurors get to know each other and develop an understanding that helps to overcome the types of challenges that you might expect in looking at architecture that is so diverse in scale and spectrum."

Many of the New Zealand projects presented at WAF 2022 included mana whenua narratives and concepts. In presenting Te Ao Mārama at Tāmaki

ABOVE, FROM LEFT Juliana Wilson with Mario Cucinella; Gary Lawson, of Stevens Lawson Architects, accepts the World Architecture Festival Completed Buildings: Religion top award.

World Architecture Festival 2022
GROHE
ABB
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CLOCKWISE, FROM TOP LEFT Architects Megan Rule (South Pacific Architecture), Ken Crosson (Crosson Architects) and Gary Lawson (Stevens Lawson Architects). Jonathan Coote presents Te Ara Ātea for Warren and Mahoney. Gary Lawson on stage at WAF. Marianne Riley of Jasmax presents Te Ao Mārama.

Paenga Hira Auckland War Memorial Museum, Jasmax project architect Marianne Riley reflected on the process of presenting: "It was important for us to set out the kōrero with mana whenua and project provocations. This was a lot of ground to cover in just 10 minutes. Ultimately, however, distilling the project kaupapa helped synthesise how the architecture came together."

WAF provides opportunities for architects to present different approaches to integrating holistic indigenous world views into design thinking and outcomes. This is a noticeable practice, often accompanied by a similar acknowledgment of nature and natural resources.

South Pacific Architecture's Tuvalu Christian Church was short-listed in the Completed Buildings: Religion category. Its cultural requirements held much interest for the jury and, for architect Megan Rule, the WAF critique experience was a rewarding opportunity to frame succinctly the key concepts and values brought to the project and its community.

"I found the dialogue with an engaging jury was an incredibly valuable part of the WAF awards process. It provided the opportunity to reflect on design processes that is missing from other awards."

For architect Jeremy Smith of Irving Smith Architects – having presented and judged in festivals in Barcelona, Singapore, Berlin and Amsterdam, on the interweb and, now, in Lisbon – WAF can be viewed as a hybrid of the Architecture Olympics and *The X Factor* where discourse may be tested beyond Aotearoa. "For us, that's testing completed projects but that might just be how we think of learning through doing and getting to the future. It's certainly an international exchange."

The composition and sensibilities of jury members add another complexity in navigating WAF success. Commenting on jury dynamics, Finch does not see any predictable differences based on geography, culture or gender (although juries are geographically balanced). Rather, during a critique, it is the individual personalities of the jurors that emerge, and these represent diverse personal backgrounds and experiences. Such differences must be bypassed to provide informed appraisal and critique of projects that span a wide scale and spectrum: something that is evident in the moment.

To determine the 'best-of-the-best' awards on the third and final day of the festival, the 'Super Jury' judging process is an intense, longer, more-complex affair with larger and more-high-profile jury teams with far greater 'chalk and cheese' aspects to consider in comparing building typologies such as church/house/high-rise/stadium/museum/library.

Stevens Lawson Architects' Chapel of St Peter was an overall winner in the Completed Buildings: Religion category and, reflecting on his Super Jury presentation on the final day, architect Gary Lawson affirms the intensity of the presentation: "I appreciated the Super Jury's engaged, robust questioning… and felt it had every chance of going to the next level. I came away from WAF as a much more experienced presenter on the world stage and with a project awarded at the highest level."

Indeed, WAF requires a reflection on practice that isn't often present in our daily lives as architects and it may be possible for such considerations to be translated to our local contexts to provide other ways to engage public audiences with the architectural community for a broader dialogue.

Ultimately, this is an awards programme and festival that celebrates the skills that architects specifically offer in symphonically resolving complex societal conditions, and can be viewed as a genuine and transparent peer review. This is best summarised by UK architect and regular WAF juror Tzswai So: "The WAF experience is an educational exchange; participating architects are successful in being short-listed alone, here you are being judged against the best in the world, and the international teams of jurors are equally being judged by their audience in return."

Juliana Wilson's full report can be read at architecturenow.co.nz

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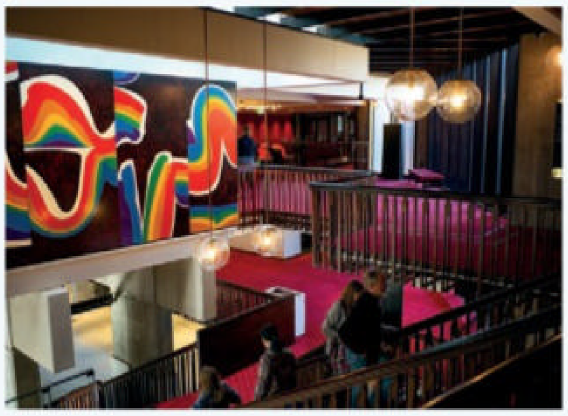


Photography: Sarah Rowlands (top and centre left) and Peanut Productions.

CHRISTCHURCH SET TO 'REOPEN'

Ōtautahi's annual festival of architecture, Open Christchurch, returns on Saturday 6 and Sunday 7 May 2023 for another celebration of the city's best buildings. Over the course of the weekend, visitors and residents will have the chance to explore close to 50 buildings, ranging in style, use and age, for free. (A handful of private residence tours will incur a small booking fee.)

This year's festival takes a closer look at the work of Sir Miles Warren and Maurice Mahoney, showcasing some of their major projects and domestic designs. Other points of focus for this edition include education buildings spanning 162 years and coastal architecture.

Te Pūtahi Centre for Architecture and City Making, the organisation behind Open Christchurch, extends an invitation to people from throughout the country to join in the weekend-long celebration of architecture and enjoy behind-the-scenes access, a deeper dive into the designs, and a chance to connect with Christchurch's story. The full programme will be released on Friday 24 March. **openchch.nz**

URBANISM NZ CONFERENCE

Back after a five-year hiatus, the Urban Design Forum's Urbanism NZ Conference will take place in Auckland on Thursday 27 and Friday 28 April, with support from Kāinga Ora and Waka Kotahi.

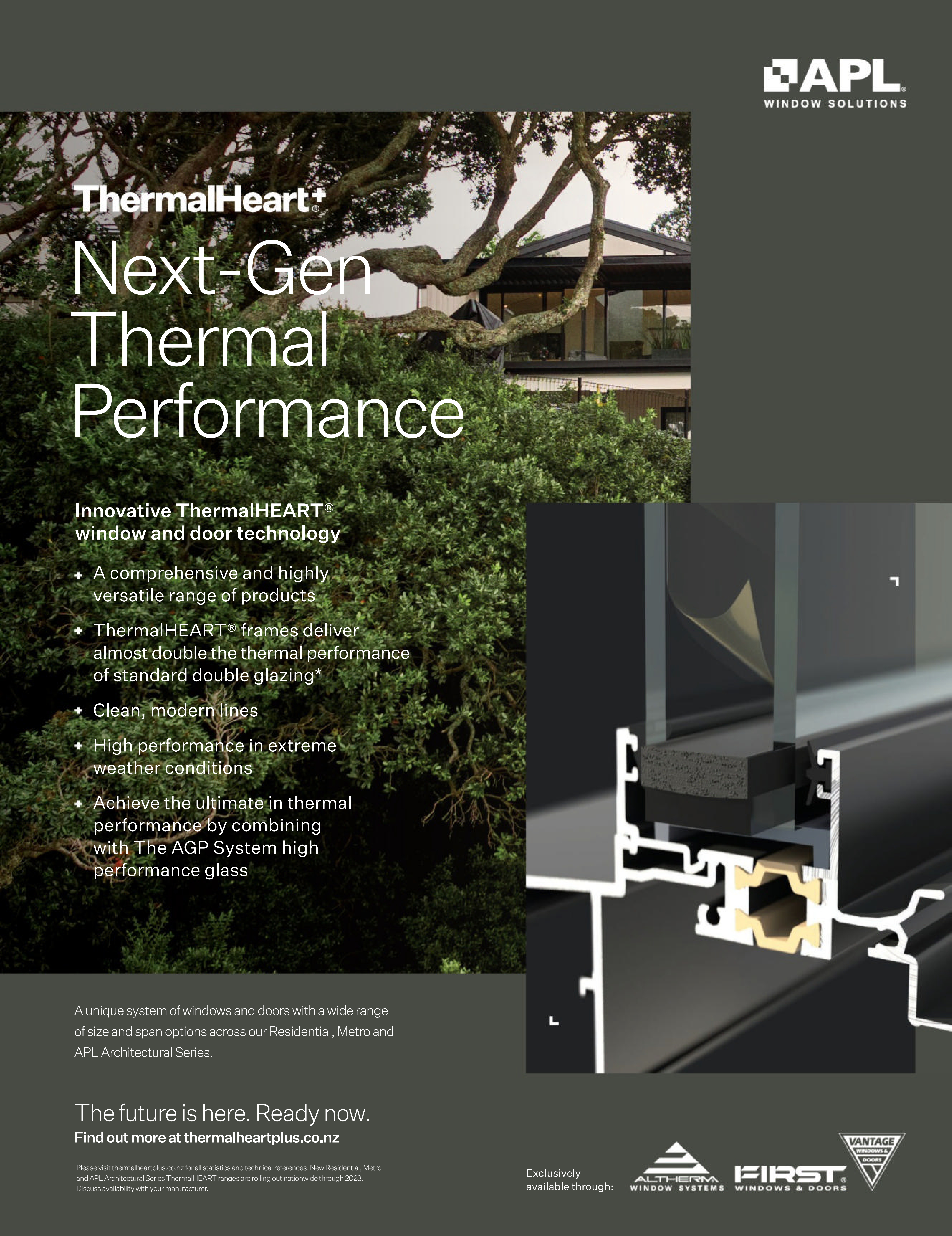
Urban Design Forum co-chair Lisa Mein says the event is a prime opportunity to stimulate discussion and debate on how to make cities, towns and places in Aotearoa robust, safe and vibrant. "We draw heavily from the architecture profession and, as collective representatives of the sector, we recognise that a lot more needs to be done to bring about a quality built environment, to join the dots and deliver action."

Alongside overseas speakers Jason Twill of Urban Apostles, Australian spatial designer Dr Danièle Hromek and Chris Bruntlett of the Dutch Cycling Embassy, will be local speakers from Kāinga Ora, Home in Place, The University of Waikato and Victoria University of Wellington, as well as politicians from Labour, National and the Greens. Themes include climate responsiveness and the evolution of urban design in Aotearoa. **urbanismnz.co.nz**

DIGICOMNZ2023

This year, the New Zealand Institute of Building (NZIOB) conference takes a deeper dive into digital with its Building our Digital Community Conference 2023. The topics fall broadly into areas of productivity, risk-mitigation and sustainability, and project showcases will be introduced by MC Petra Bagust. This will be followed by opening international digital expert keynote speaker Amy Marks and Melissa Clark-Reynolds will deliver the finishing presentation.

Thursday 23 March 2023
9am–7pm
Te Papa, Wellington
nziob.org.nz/digicomnz2023



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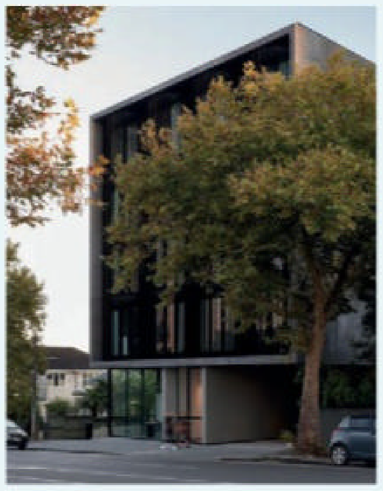
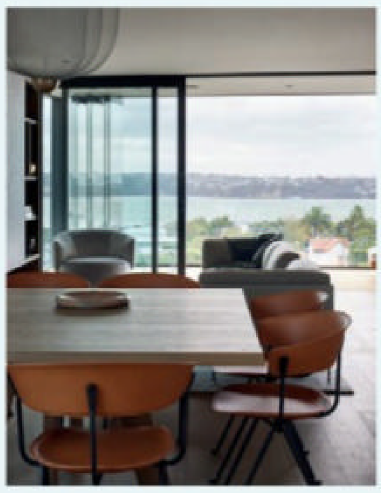
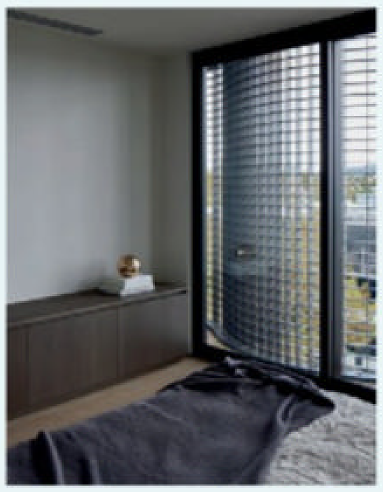
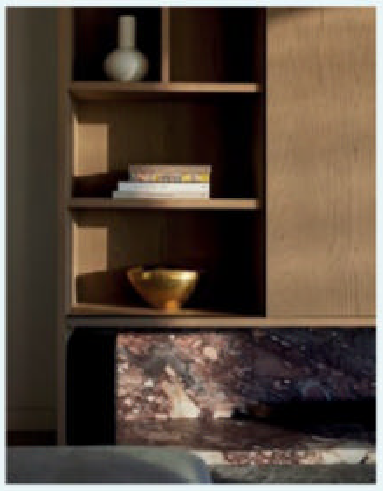








SCREEN WITH A VIEW

Amanda Harkness visits Monk Mackenzie's Jervois apartments in Auckland's Herne Bay and finds an intriguing treatment of private and public realms.

There's something about a Monk Mackenzie design that makes you catch your breath. Whether it's the proposed Bond-esque X-House hovering above the land in Queenstown, the Foodstuffs North Island headquarters arcing gracefully between earth bunds, or the speculative, sculptural Skypath affixed to the Auckland Harbour Bridge, the studio's projects are, at once, elegant, understated, exciting and ever-changing.

Now, the paradigm-shifting practice has brought its inspiration and artistry to Auckland's Herne Bay in a recently completed medium-density project for property company Artifact.

Behind an undulating, metal-screen façade spanning four levels sit eight three-bedroom apartments offering unobstructed harbour views from their north-facing ridge-line position. The architects describe the eye-catching street elevation as a scaled interpretation of the bay window motif common to the surrounding villas.

From the street, the curvaceous exterior veil sets apart the public and private worlds, and offers some intrigue as to what can be found within.

An understated entry space leads to a generous central courtyard, designed to capture light and circulate air to each of the double-ended dwellings; all of these offer high studs and floor-to-ceiling glazing. Rendered plaster walls carry through from the lobby to the apartment living spaces, offsetting the wide, French-oak floorboards underfoot.

The interiors, designed by Amelia Holmes, exude warmth and richness. Natural materials, such as timber veneer cabinetry, stone kitchen elements and aged-brass details, are layered effortlessly throughout the living and dining areas, and natural stone basins in the bathrooms have been carved out of solid blocks of varying sizes to suit each vanity.

The above-code acoustic performance of the inter-tenancy separations, insulation and glazing to the street ensure the interior spaces are beautifully quiet, as if a world away from the boutique neighbourhood dining and shopping street below.

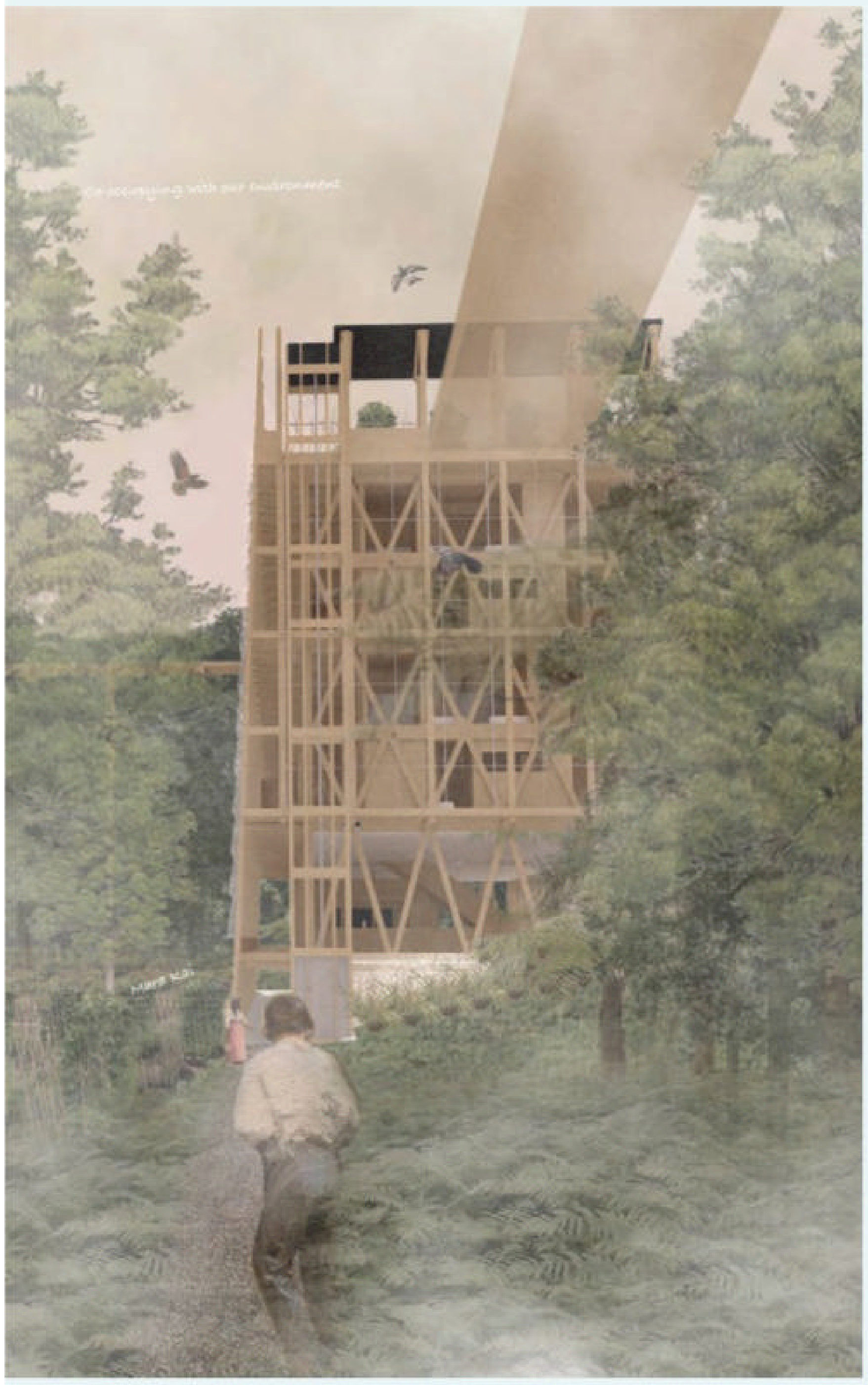
Jervois is a sophisticated example of medium density done well, providing a welcome addition to the central city suburb in which it is sited.

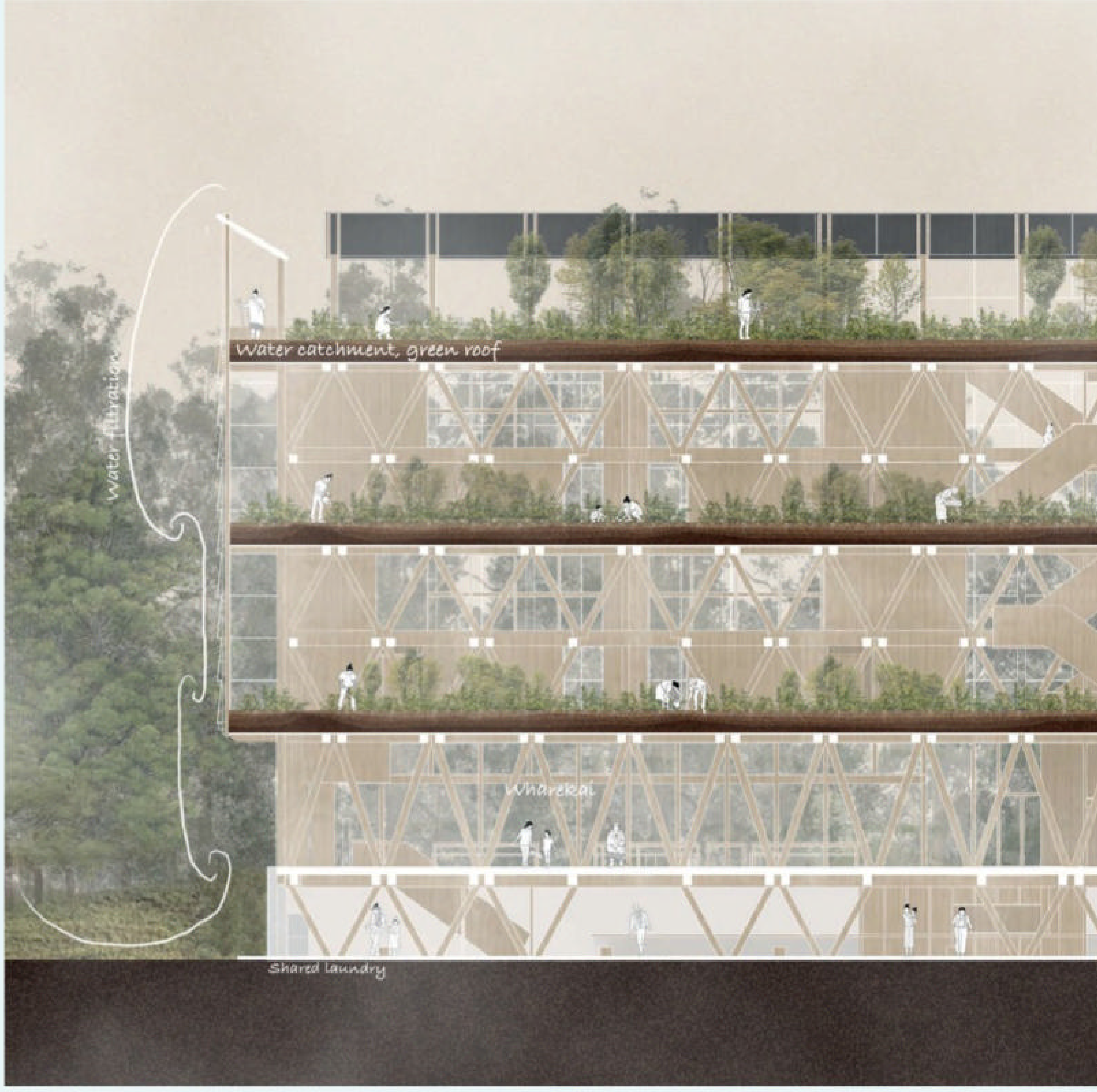
THIS SPREAD
Jervois apartments. Photography by Simon Wilson.

Interior Spaces presented by

NURTURING THE LIFE-FORCE OF PAPATŪĀNUKU

The **2022 Te Kāhui Whaihanga Resene Student Design Awards** winner, AUT MArch (Prof) student **Matangireia Yates-Francis** (Te Arawa, Te Aitanga-a-Mahaki, Rongowhakaata, Ngāti Maniapoto), describes his project **Tūhononga**, in which he sees a shift towards true Māori-centred architecture potentially aiding the survival of our planet.





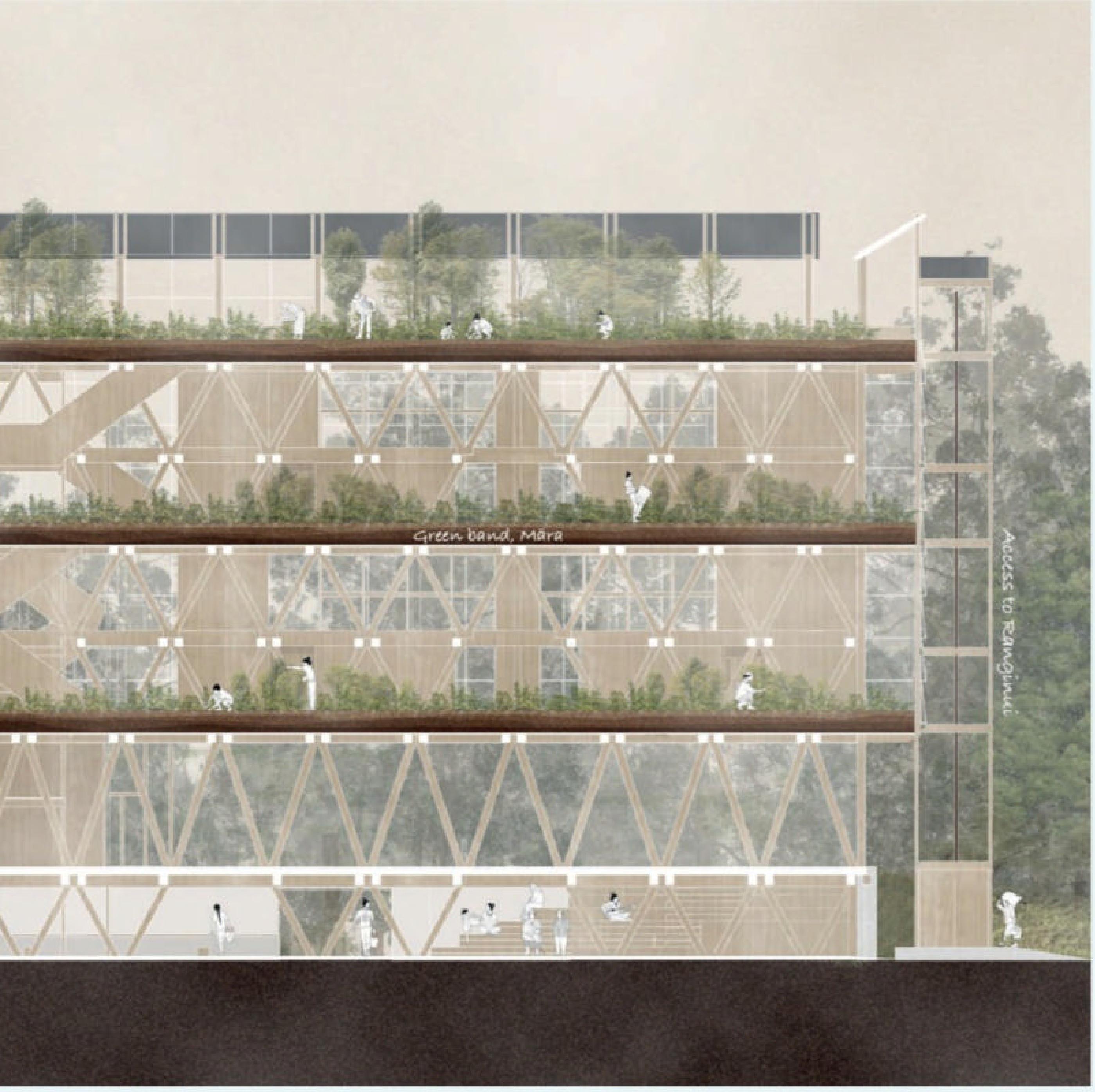
Tūhononga was born from the devout belief in a Māori cultural world view and the understanding of the unique connection Māori philosophy holds with the natural environment, from the sky to the land and all between. The research within Tūhononga binds the current contemporary context with ancestral principles of living as a guiding foundation for the health and prosperity of environments, now and in the future, found within the intergenerational oral traditions regarding the customs of pā – traditional Māori living. Such understandings hold intrinsic foresight of the potential conditions humankind may harness to indigenise, environmentalise and refocus the way we occupy the earth in a Māori perspective, with benefit to all.

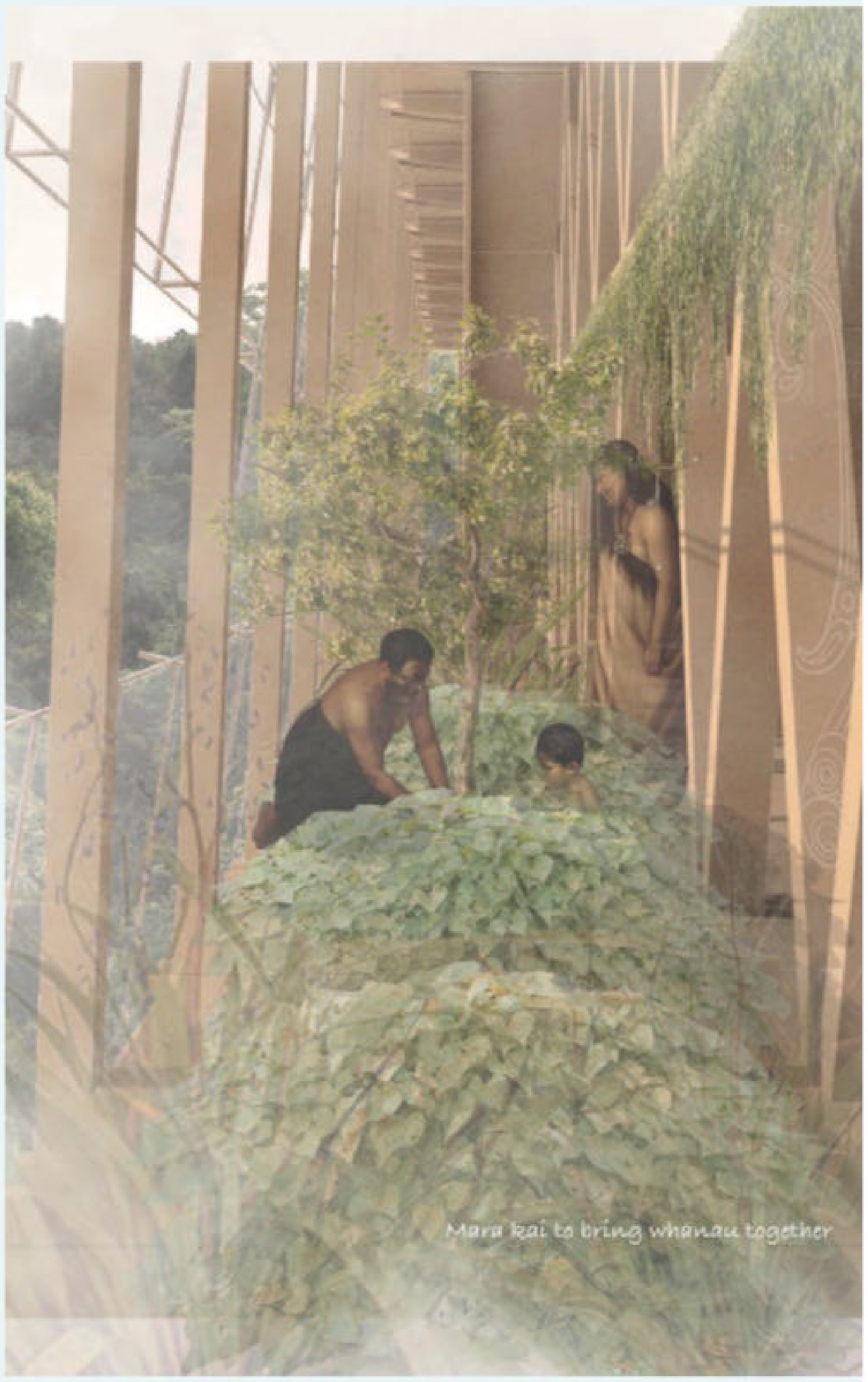
Simply translated, Tūhononga refers to the spiritual and physical connection between humankind and the natural environments we occupy, holding such ecologies and the well-being of the natural world as paramount.

The proverb “Whatungarongaro te tangata, toitū te whenua, Man disappears from sight, yet the land remains” formed the basis of my thesis research into traditional Māori living customs that were centred around environmental protection, for, without our land, we are nothing and will be nothing. The present Anthropocene crisis further reaffirms the need to change the ways humans presently occupy the earth and return to the long-established systems our ancestors pioneered within pā and papakāinga.

ABOVE, FROM LEFT Te Pā; Tūhononga section; co-occupying with our taiao.

> *"The proverb "Whatungarongaro te tangata, toitū te whenua, Man disappears from sight, yet the land remains" formed the basis of my thesis research into traditional Māori living customs that were centred around environmental protection, for, without our land, we are nothing and will be nothing."* — Matangireia Yates-Francis



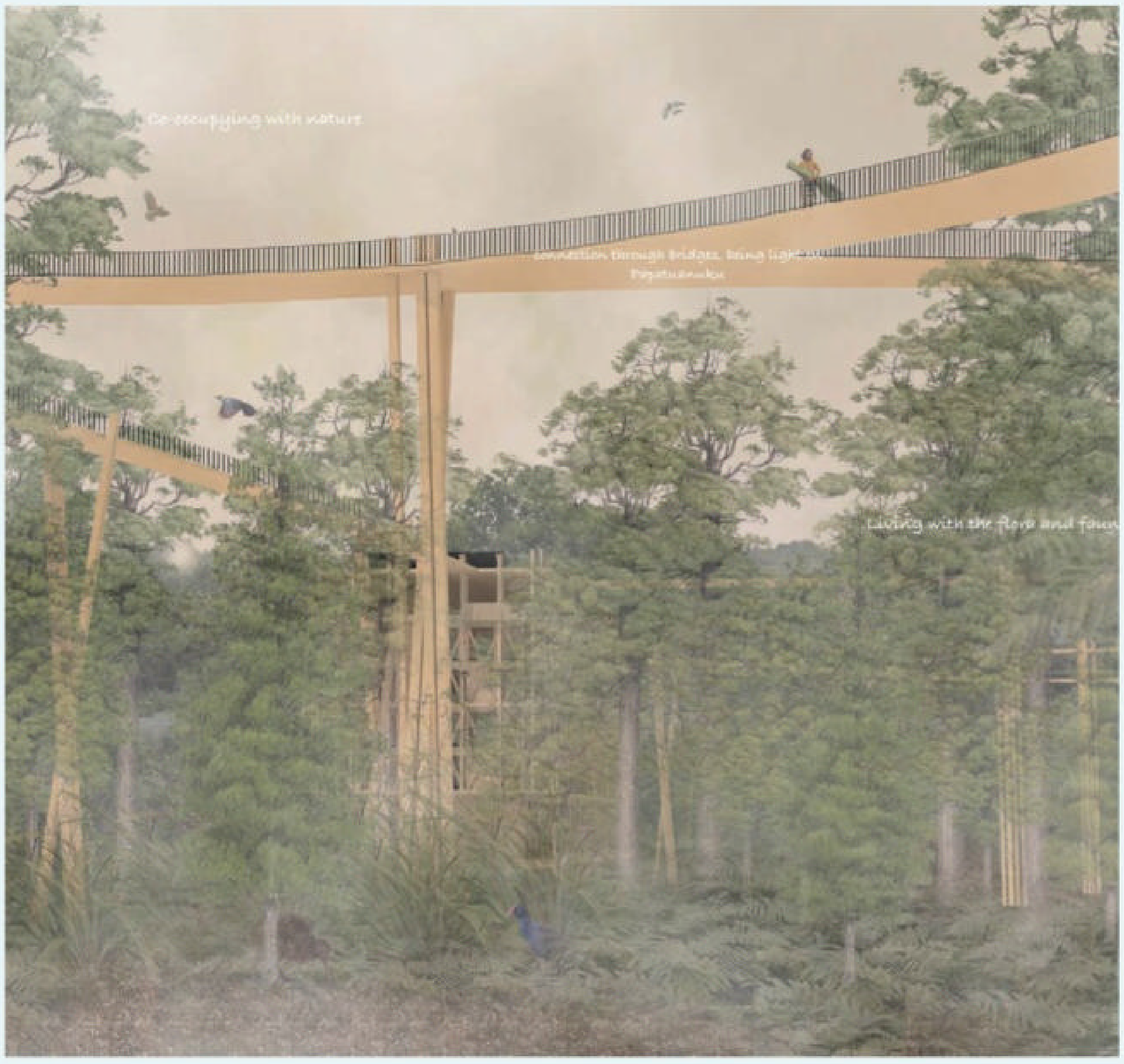


We must continue to seek aspiration for the health of the natural environment, welcome a nature-centred way of life and nurture the life-force of the primordial mother, Papatūānuku.

Tūhononga is situated between Ranginui and Papatūānuku, utilising both sky and land resources to reconnect those occupying the pā to the natural rhythms of the environment. The land-based aspects of the pā require occupants to work with the earth to become a fully self-sustainable community, focused around māra kai, traditional food sovereignty practices. The pā walls themselves are built from hempcrete, the hemp for which is envisioned to be grown at the pā. A central communal kitchen and dining hall allows occupants to partake in collective food preparation and build kinship with the pā through food. The site location began with a reforestation project that serves to protect and shelter the pā but also native birds, flora and fauna.

From ground to sky, we move upward to the living quarters, the bosom of the pā that shelters and sustains its occupants. The housing sites are located in the central column and are wrapped by a green band, which houses vertical garden beds. It is a mistake to think that, because the living is vertical, you are not able to connect with the land, with Papatūānuku; however, garden beds provide space to reconnect further and learn customary food

TOP INSET
Te Wānanga Aronui o Tāmaki Makau Rau Auckland University of Technology (AUT) MArch (Prof) student Matangireia Yates-Francis.


Co-occupying with nature
connection through bridges, being light on Papatuanuku
Living with the flora and faun

gardening practice. Thanks to the abundance of rich soils in Rotorua, I aspire to relocate the garden beds within the pā. Because of the external cloak façade of the pā, occupants can connect further with other external elements, such as the wind, allowing further opportunity to engage with the environment.

From the ground to the skies, we move to the domain of Ranginui, the primordial father situated at the apex of the pā. Here, the pā is connected to the weather, notably wind and rain, and it utilises grey-water rain catchment systems to recycle and redistribute water to the pā. Occupants can also reconnect with sky, forest and native wildlife while walking amongst the raised pathways between the vertical living structures, bringing a deeper kinship with the natural environment from a higher perspective, while decreasing the foot traffic on the ground floor.

This higher space also serves to re-establish traditional star observation, Matariki offering and celebrations and maramataka practices, allowing occupants to gather and re-learn traditional Māori astrology and time, with hopes to return to a synchronicity with nature.

The essence and purpose of this research is to challenge current architects and organisations. It is hoped that Tūhononga may provide a platform for positive improvements, to create a shift toward true Māori-centred architecture and showcase the integrity and boundless potential our knowledge holds for the architectural profession and the survival of our planet.

ABOVE, CLOCKWISE FROM TOP LEFT Co-occupying with Rangi; Tūhononga taiao; Tūhononga ā whānau; co-occupying with Papa.

MATERIAL FOCUS: GULF RISE

Metlifecare's latest offering, Gulf Rise, recently opened its clubhouse at the heart of the coastal village. **Urban Lounge**'s lead designer, **Katherine Lennox**, tells us about the interior design studio's thinking behind the communal spaces.

Your studio has worked on several Metlifecare projects. How do you ensure that each one has a distinct, unique identity?
Our concepts and designs are always very site specific, as well as connecting back to the demographic of the village residents. Alongside Gulf Rise, we're currently fitting out Fairway Gardens next to the Pakuranga Golf Course, where we've created a clubhouse feeling in reference to the history of the site and the surrounding open green spaces. We've also designed interiors for Pōhutukawa Landing in Beachlands, which are based around the bountiful planting at the site and a 'from garden to table' ethos, acknowledging the area's agricultural history.

What sets Gulf Rise at Red Beach apart from the other flagship villages?
Residents are moving to Red Beach on the Hibiscus Coast for the lifestyle – they're often active, outdoor people who enjoy being near the sea. So, the interiors reference that coastal positioning and a slightly more relaxed, informal mood while still providing a level of finish and style for a more discerning market. The seaside location and its community were benchmarked – it's a place where residents are sophisticated but not pretentious.

What look and feel were you aiming for in this new communal space?
The architectural style is mid-century modern with quite a lot of brick, which, coupled with an emerald, forest-green paint, gives a calm, contemporary vibe. Metlifecare was keen to open the village up to the surrounding neighbourhood, enabling the spaces, particularly the café, to become part of the community, so we were looking to create a sense of relaxed formality to suit both residents and visitors. We wanted to achieve a happy balance by creating spaces that suit all the community but with the residents' needs at the fore. Interaction with family and friends is an important requirement of wellness so the interior design fosters strong social engagement and accessibility for all users.

How did you choose the Warwick Fabrics you have used throughout the spaces?
The selection of fabrics available from Warwick is vast but what we like about its collections is the diversity in colours and textures, including soft-touch velvets and leather looks. As much as the spaces in the Tiritiri clubhouse are high-use environments, we needed the fabrics to feel like an extension of someone's home. Warwick's Tritan range is highly durable and is easy-clean, antimicrobial and antibacterial but it still has a residential quality. Warwick's wide range of fabrics meets Metlifecare's durable healthcare requirements within its villages so we used Warwick for all of the drapery and the majority of the furniture.

ABOVE, FROM TOP: The new lounge and café spaces at Gulf Rise feature Warwick Lexie Coal on the Beaumont Lounge chairs and Warwick Lexie Aqua on the Hague armchairs, both from Acorn Furniture. Photography by Anna McLeod. Warwick fabric swatches: *Acapulco Seafoam, Omni Atoll, Lexie Aqua, Kira Mallard, Zena Lagoon, Pelle Dove, Novara Jungle* and *Oxter Mallard*. Art direction by André Kini.

OBITUARY: JEREMY SALMOND QSO FNZIA

2 January 1944 – 3 January 2023

Sarosh Mulla pays tribute to one of New Zealand's most highly respected heritage and conservation architects.

Jeremy Salmond passed away peacefully in Auckland on the third of January 2023, a day after his 79th birthday.

Jeremy was a friend and mentor of, and collaborator with, many architects around Aotearoa. He was, to many, the most respected conservation architect in the country, having literally written the book on old New Zealand houses. He was the founding director of Salmond Reed Architects and, in 2007, was awarded the Queen's Service Order (QSO) for his contribution to the preservation of New Zealand's heritage of significant buildings. In 2018, Te Kāhui Whaihanga New Zealand Institute of Architects recognised his towering contribution to our built environment with the NZIA Gold Medal – an award for which he was grateful but, simultaneously, incredulous to receive. Such was Jeremy: a kind, gentle and ever-humble man who simply loved design.

I met Jeremy for the first time in 2006 when I began working part time at Salmond Reed Architects. Still a student, I was initially tasked with jobs which I now realise were designed to help me grow but really provided nothing to the practice. Until, on my second day in the office, I was seated next to another director and Jeremy passed my desk, with the usual bounce in his step, and asked that I help with a seating layout for an old theatre. He was advocating for the protection of the theatre and was aiming to show that its form could be adapted and still provide a worthwhile seating arrangement for new operators. Over the time that I knew Jeremy, this type of pro bono work in support of community groups and heritage advocates around the country was common. Jeremy always wanted to help and, as a passionate believer in the power of architecture, believed that almost any challenge could be solved with the application of good design.

Scared shitless, I proceeded to draft a seating plan for the founding director of the practice, summoning all the experience generated by my previous day of architectural employment. I must have lost several kilos in sweat as, nervously, I worked. Jeremy took my plan to the meeting that evening and the theatre still stands. In hindsight, I am pretty sure I made every mistake possible in that drawing but Jeremy was kind in his response to it, choosing not to highlight my shortcomings but instead to point to any meagre signs of future usefulness. He was like that with everyone: generous with his time and always open to discussing ideas with wit and optimism. When things were tough, Jeremy was always a source of energy and positivity in the office. Amongst the chat of new graduates, no one ever had a harsh word to say about Jeremy.

He worked on the restoration of major historic buildings across New Zealand, including the former Auckland Jewish Synagogue and many marae, Auckland's Civic Theatre, the Pompallier Printing House in Russell, St Matthew-in-the-City, Auckland, Sacred Heart Cathedral in Wellington, Auckland Art Gallery, the former Auckland Chief Post Office and Auckland War Memorial Museum, to name but a few. He has left us an incredible series of buildings, which are actively used parts of our communities rather than relics.

Jeremy believed in the power of design to solve problems. Much of his consultancy work with other architects rested on this belief. His work with Nat and Pip Cheshire around the Britomart precinct marked a fundamental change in the way that our city approaches and appreciates its heritage buildings. These tag-team arrangements always sprouted from

ABOVE, CLOCKWISE FROM TOP
Jeremy and Anne Salmond; St Thomas' Chapel within St Matthew-in-the-City; the former Auckland Jewish Synagogue.

a mutual respect between colleagues. He formed relationships like this with so many within the profession and, in each instance, his influence can be seen in the carefully considered retention of so much of our built heritage, without the stifling of contemporary design.

Through his career, Jeremy also developed a stunning ability to walk an exceedingly difficult path – providing design critique to design architects in a manner which they valued and accepted. His way with words and his quick wit were appreciated; I'm sure they made many suggestions more palatable. When introducing me to his contemporaries, many of whom were/are luminaries within New Zealand architecture, Jeremy would always say, "I taught him everything he knows and he's still ignorant". He was charming in a way that was disarming. All of his wit was applied gracefully and without malice.

Jeremy was born in Dunedin and raised in Gore. His father was a lawyer and his mother a secretary. His uncle and grandfather were architects of note and his talent with a pencil was evident at a young age, as he enthusiastically drew illustrations of American cars pictured in *Popular Mechanics* magazine. Jeremy studied architecture at the University of Auckland, which, several decades later, would recognise him with the prestigious Distinguished Alumni Award in 2020. But, in truth, Jeremy was not a naturally good student. He openly recalled failing papers on numerous occasions. It was around this time of academic purgatory that Jeremy met Anne, who taught him how to study. Almost instantly, his grades improved and he was on his way to a full-time position with the Ministry of Works.

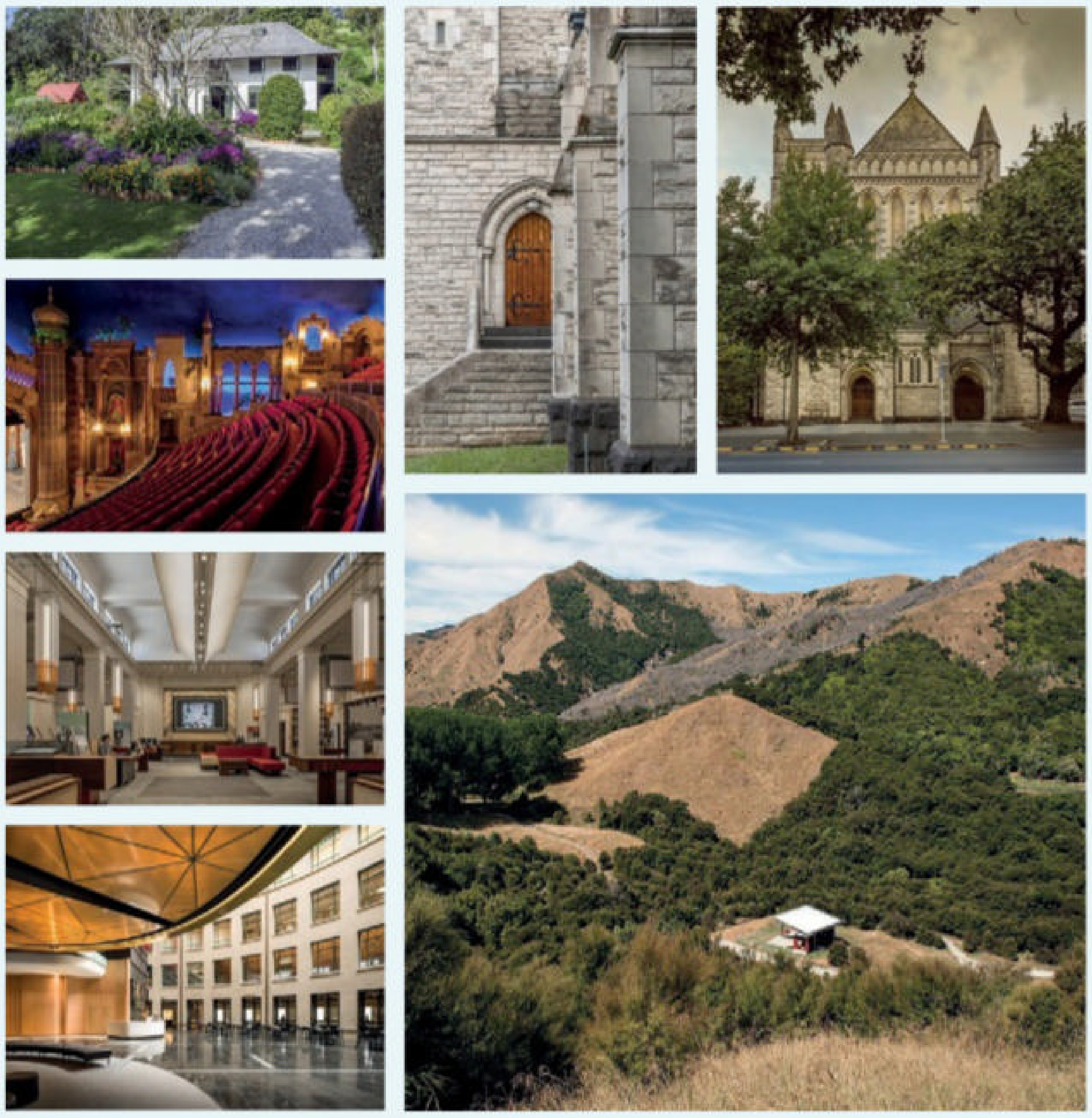
Anne's influence on Jeremy's life can't be understated. I don't think I've ever met a pair who are both so individually brilliant, and even more so together. Jeremy loved Anne and their three children completely. He was a dedicated father and family man, in all the best senses of that term. Given his huge commitment to his family, it's hard to believe he was able to manage the energy or time to have such a full and successful career. In this way, he was an inspiration beyond his professional achievements.

In 2000, Jeremy and Anne began their work at the Waikereru Ecosanctuary, just north of Gisborne. The pair bought a beleaguered farm along the river's edge, primarily to save the last remaining stand of mature native trees in the valley. Some 23 years later, Waikereru is an amazing example of landscape restoration and collaboration. Jeremy designed several buildings on the site, including a home which was built by his brother and awarded by the institute for its ingenuity the following year.

It was in Gisborne that I really began to know Jeremy. No longer his employee, older by a decade and marginally more confident in myself, I was able to engage with his thinking in a different way. I lived in Gisborne for a year, building a project on the grounds of the ecosanctuary for my PhD. During that time, I lived in his house more than he and Anne did. I am still astounded by his generosity in letting me build a project on his land, with really no more than a conversation and my assurance that "it'll be good". Such was his spirit of adventure and his support of young designers.

When he and Anne were in Gisborne, my volunteer army was treated to the most generous hospitality. They took me to family gatherings and welcomed me in a way that I haven't experienced before or after. Often after dinner, Anne would head to sleep, and Jeremy and I would stand in the kitchen and talk about practice, design, landscape, politics, cars, family and how formative challenges are. Jeremy had tangled with cancer in the years prior and he was open about how that had changed his outlook and reinforced what was important in family and work. During the same period, and in subsequent years, Jeremy was always someone I spoke with when things were challenging. He had a steady way of seeing a path ahead. Perhaps his work on old buildings had given him the ability to play the long game.

I'll miss his guidance, humour and friendship, as I know many of us will.



BELOW, CLOCKWISE FROM TOP, LEFT The Pompallier Printing House in Russell; exterior refurbishment of St Matthew-in-the-City; St Matthew-in-the-City front façade; the Welcome Shelter at Longbush Ecosanctuary; Te Ao Mārama, Auckland War Memorial Museum, tanoa bowl; a War Memorial gallery at the Auckland War Memorial Museum; The Civic, Auckland.

Portrait: Toaki Okano.

DAJIANG TAI

As a principal at **Cheshire Architects** and project architect for one of the country's most elegant hotels, The Hotel Britomart, **Dajiang Tai** is making his mark in the world of interiors.

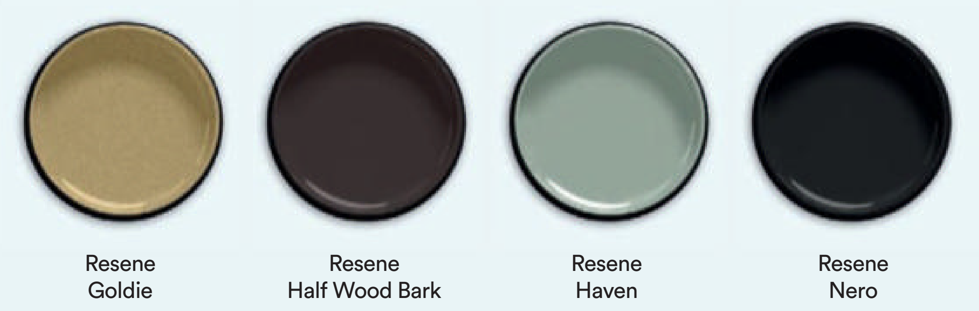
Your designs are a magical mix of whimsy, sophistication and an organic, handcrafted aesthetic. Who or what inspires you?
For me, one of the most important aspects of architecture is to create a holistic experience, so that there is almost no difference between interior design and the building itself. The hope is always to create a seamless transition from outside to inside, from sitting on a chair or lifting a teacup. Ideally, every moment in the experience or the object one touches speaks to the very core idea of the building design, not unlike in film director Wong Kar-wai's movies. This might be the reason that many of the spaces or objects created for projects I have worked on feel bespoke or crafted, as I find it hard to assemble off-the-shelf products to achieve the goal of a 'complete experience'.

Tell us about the role that colour plays in your design process.
I have always admired those masters who are extremely good with colours, like Donald Judd or Josef Albers, because I don't feel overly confident with colour. The endless choice brings with it endless possibility and, with that, there is always the potential for a better result. That thought concerns me.

In the practice of architecture, I've gradually developed a way of seeing colour as an abstraction of real material rather than simply a pigment to the surface. I've used that way of thinking as a tool to navigate space-making and this is reflected in the artwork I have produced here with Thomas.

Your collaboration is based on the paintings of Li Huayi. What is it that draws you to his work?
In this collaboration, I was very interested in the idea of colour versus materiality and the possible emotional connections that colour and material carry. I've always been captivated by the traditional Chinese or Japanese gold foil screens; they're usually placed in dimly lit tea rooms, each one in front of a candle. There is something very elemental about gold as a colour and its metallic nature means it reflects light softly. When a candle is placed in front of a gold foil screen, the reflection of candlelight becomes amplified by the golden glow and begins to define the space in front of it, in the midst of a dark room. Li Huayi's recent gold foil painting series, integrating gold foil with ink and brush strokes on silk, produces a unique luminescence, evocative of these screens.

Tell us about your choice of colour.
The gold, Resene Goldie, is one of Resene's metallic range and it's a delight to play with. I find gold is very beautiful when balanced carefully with darker tones such as Resene Half Wood Bark and Resene Nero, especially when golden light shimmers into the depth of the shadows. This is what I find in Li Huayi's paintings. He uses the organic structure as a way to re-composition the golden canvas and the dark brush strokes to break the glow subtly into small shimmering pieces. There is a great Resene paint system called Resene FX Crackle, which allows the top layer of paint to have a cracked finish. This effect gives the dark colour selection depth and lets the golden glow find its way into the cracks. Resene Haven forms the moss on the kanuka branch and it adds a sense of life and fragility to the composition of calm, dark tones and the burst of energy from the golden glow. I find that very beautiful.

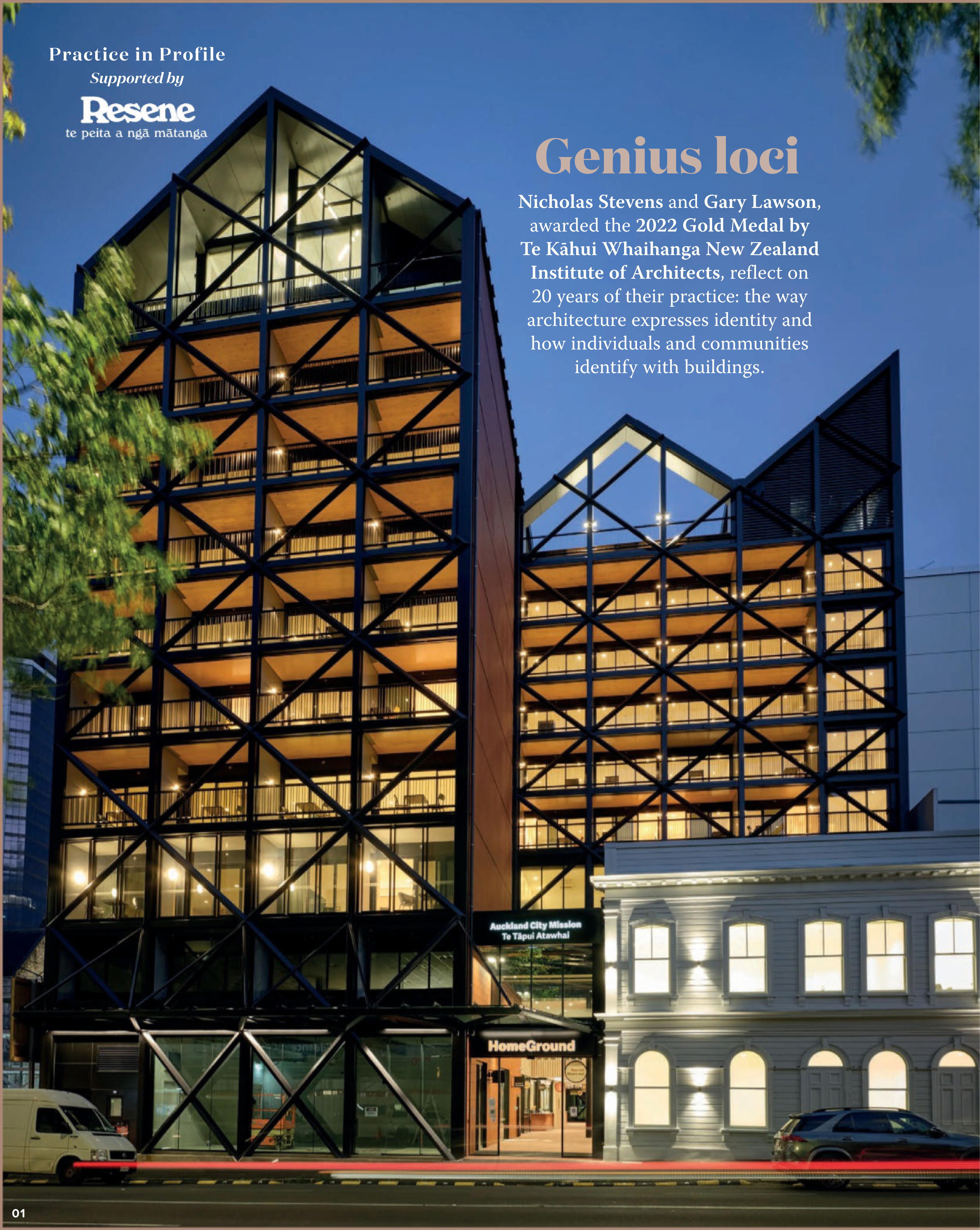


THIS PAGE
Resene Half Wood Bark, Resene Nero, Resene Goldie and Resene Haven. Art direction by Thomas Cannings. Photography by Toaki Okano.

Practice in Profile
Supported by
Resene
te peita a ngā mātanga

Genius loci

Nicholas Stevens and **Gary Lawson**, awarded the **2022 Gold Medal by Te Kāhui Whaihanga New Zealand Institute of Architects**, reflect on 20 years of their practice: the way architecture expresses identity and how individuals and communities identify with buildings.


Auckland City Mission
Te Tāpui Atawhai
HomeGround

01

RECEIVING THE GOLD MEDAL HAS prompted us to reflect on our body of work over the last 20 years and to distil the underlying themes and imperatives that connect the individual works. We believe that the overarching driver in our work has been a search for a spirit of place or 'Genius Loci,' a term defined within the context of architecture by the theorist Christian Norberg-Schulz.

Norberg-Schulz elaborates: "Identity means, primarily, that one defines and develops one's own local characteristics, while freedom means, among other things, equality of opportunity to play one's part in a greater context."

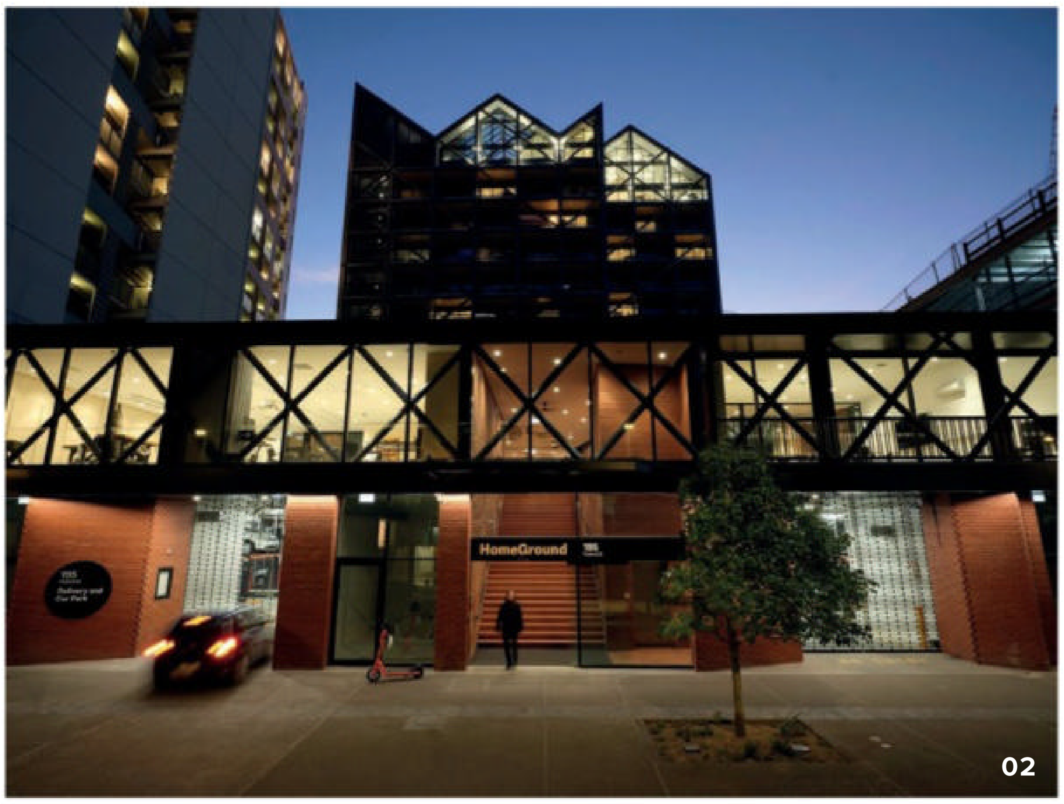
In the face of the unrelenting forces of globalisation, we are interested in creating an identifiable position for New Zealand architecture within a global context. More than this, we are searching for regional differences to inform and generate further distinctions. In other words, we are trying to build architecture that embodies a sense of place specific to New Zealand as a country but, also, to particular locations within New Zealand.

This is not a new idea. Kenneth Frampton's concept of Critical Regionalism, as resistance to universal modernism, covered this ground in the 1970s but it feels as relevant now as it did then. There is a groundswell of inventive architecture appearing around the world and New Zealand that is infused with a specific sense of place and local cultural history. It is important to emphasise the 'critical' in critical regionalism.

In the context of Aotearoa New Zealand, collaborations with tangata whenua have revealed deeper understandings of place, further enriching our design process. Concepts built around the spiritual connection between land and people, and being mindful of multiple histories, has led to multilayered design responses. We feel this has helped us to create architecture that can be understood through multiple readings that are highly specific to place. We have a particular interest in the way in which architecture expresses identity and how individuals and communities identify with buildings.

We see our HomeGround project for the Auckland City Mission embodying such concepts in multiple ways.

One of the most comprehensive of its kind in the world, HomeGround provides a wide-ranging and unique blend of services and facilities for people in desperate need, and operates across multiple social, cultural and ecological layers.



A project narrative developed with Ngāti Whātua Ōrākei is founded on the idea gifted to the project by the iwi of 'Finding your way back home'. As approximately 80 per cent of Auckland City Mission's clients are of Māori or Pasifika descent, it was imperative our design reflected and respected this connection, aiming to provide a strong sense of identity.

The building form is purposefully in reaction to 'generic' inner-city buildings, with the strong, gabled roof forms evoking the idea of home: a home for the homeless. It is literally a big house in the city.

HomeGround is a direct neighbour to the 1905 St Matthew-in-the-City Anglican Church, which has neo-Gothic gabled roof forms and was the Mission's founding church organisation. We see the roof forms as a conversation between the two iconic institutions.

Our architecture embodies Māori and Pacific motifs relevant and important to the City Mission and Auckland's identity as the largest Pacifica city in the world. HomeGround also seeks to establish a direct visual connection to Ngāti Whātua Ōrākei's Wharenui Tumutumuwhenua through form and colour. The main façades of our design evoke readings of weaving, tukutuku and tapa, suggestive, perhaps, of the Mission's work – of weaving community together and weaving individuals' lives together.

We believe that, thanks to its collaborative

01–02 Te Tāpui Atawhai Auckland City Mission – HomeGround, Auckland, 2022.

cultural design expression, HomeGround represents a positive step towards honouring our role in respecting and building on the promise of Te Tiriti o Waitangi, through creating architecture that is socially just, culturally rich and ecologically restorative.

We have woven together many things to create HomeGround and, in doing so, have generated an expression of place that can be interpreted by different cultures in different ways.

This woven and layered approach to the references and narratives we combine purposely allows our work multiple readings and interpretations. We see this approach to our work as trying to define a sense of local character while also playing our part in a greater context. The work attempts a progressive synthesis of looking back while looking forward.

We aim to create original work with multiple interpretations: architecture that is rich in associations and has relevance to our culture and our landscape. We are not purists but, rather, are interested in architecture of association and relation. We see our practice as a laboratory where we combine different influences and ideas, drawing from disparate sources, some within architecture, some outside. We look at nature, history, craft, cinema, painting, sculpture and carving, and are interested in creating combinations that have a strange beauty, believing that beauty needs constant reinventing to remain potent and alive.

We sometimes use nature metaphors but, hopefully, not in a simplistic way and are always looking to abstract such forms and patterns, to translate them, to architecturalise them, through origami – a language of folding – for instance.

As our commissions extended throughout Aotearoa, we began to think more about why we build this building in this place for these people. For us, a suburban house in Auckland should not look like or feel like a holiday house in the South Island. How could we express regional difference?

One example of such expression is Te Kaitaka, nestled amongst the tussock-covered hills on the shores of Lake Wānaka. Our approach investigates an architectural language in conversation with the natural environment and local building traditions. Abstracted triangulated geometries and origami-like folds and cuts were employed to create a sculptural form relating strongly to the alpine landscape and further articulated

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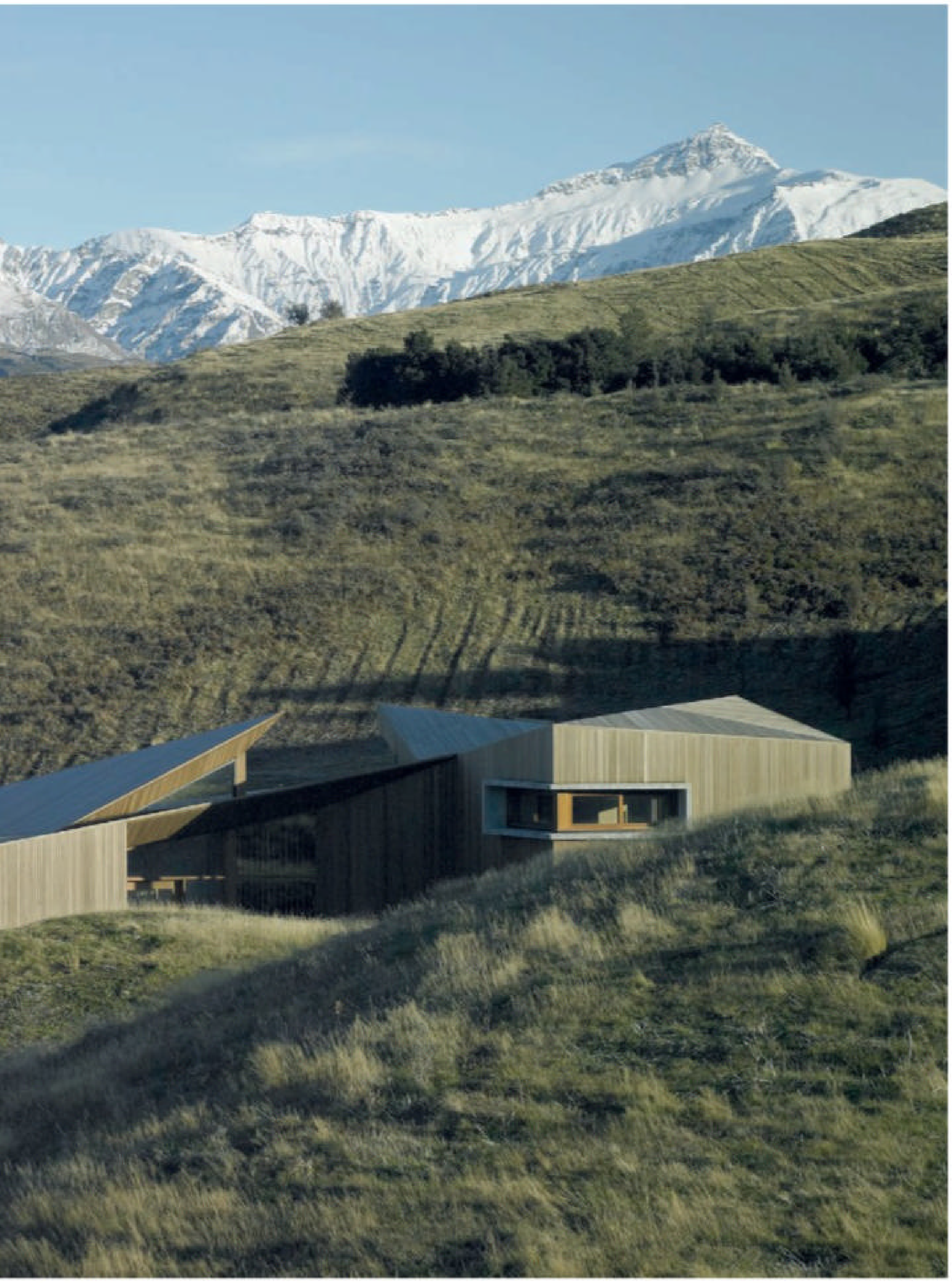


through referencing the forms and textures of the vernacular timber woolsheds of the area.

In Māori culture, the cloak, te kaitaka, is a potent symbol of shelter and nurture, expressed in the Wānaka building through a skin of natural cedar cloaking the raw concrete structure and, additionally, comparable to the tussock draped over the rocky landscape. The weathered, camouflage exterior gives way to a cave-like interior, providing a sense of protection from the power of the landscape and the extreme regional climate. We believe that, as a sculptural object within the landscape enfolding a rich interior experience, this house evokes a distinctive spirit of place.

Paying attention to regional distinctions has

03–04 Te Kaitaka/Lake Wānaka Retreat, Wānaka, 2010.

05 The Blyth Performing Arts Centre design development models.

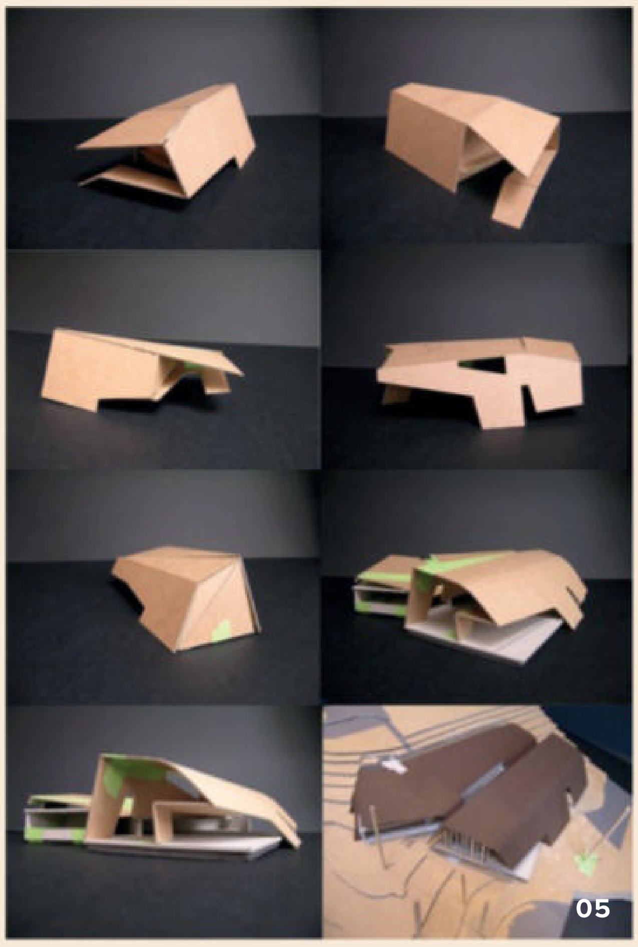
ON MODELS

Within our design partnership, the role of the model as a communication tool is incredibly important. It externalises the design process, as the models literally sit between us, are shaped by us and form the very basis of our design method. It is, literally, hands-on work.

One of the important parts of our design process is that the models are made and re-made. In this way, it is a continuous action – a series of changes that take place in a conscious manner until we are happy with the result. Each subsequent model becomes an example for imitation or comparison. It is very rare for only one model to be made for a project.

For us, models engage directly with the treatment of volume, and the generation of form, in a manner that is similar to the process of creating a sculpture. The light and shadow qualities of models help our understanding of forms, textures and materials.

We see our design process and ideas as layered, folded and twisted together, much like the construction of the models that represent them in the first place.



offered us fertile ground for exploring difference, drawing out subtleties and idiosyncrasies particular to a place, and experimenting with the way architecture might capture and express such distinction. The challenge is to create an architecture that somehow represents New Zealand's unique qualities and identity while not rejecting what the world and contemporary theory have to offer. We came face to face with this challenge when designing the Chapel of St Peter.

The design for the Chapel of St Peter presents a confident and identifiable cross to its most public face.

From outside the Chapel, the cross is expressed as a cut through the building's exterior, revealing glimpses of the interior as an invitation to explore what lies within. Internally, the vertical element of the cross is extended into and along the roof to present itself as an inverted, upside-down cross, flooded with light. As Saint Peter was crucified upside-down at his protest of being unworthy to die in the same manner as Christ did, this inversion of the cross becomes apparent only from within the chapel and, as such, reveals an intimate connection between Saint Peter and the assembly, giving the interior experience an elevated depth of meaning and theological reading.

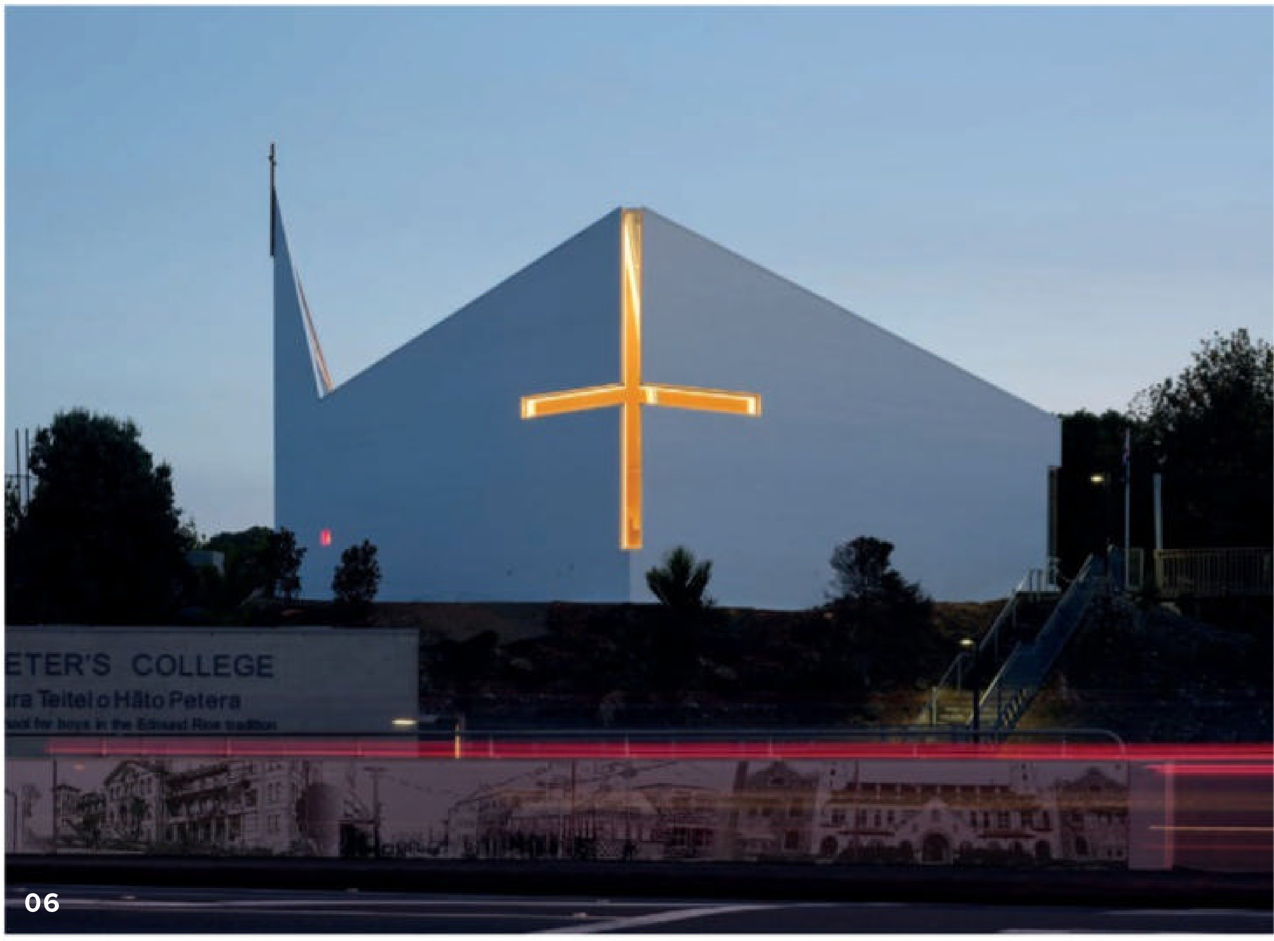
In the 1960s and '70s, Colin McCahon undertook a series of religious-based works exploring themes of Christianity, the power and significance of the cross and other religious symbolism, and the meaning of 'light'. A constant inspiration to our architecture, the paintings of McCahon offer insight into conceptual thinking and interpretations that enrich our design thinking. Knowledge and study of these paintings and their narratives have extended our understanding of the power of the cross, and the way light can offer a connection to the spiritual world.

For example, in 1977's 'Veronica – The Five Wounds of Christ', an unusually proportioned cross of light symbolises emptiness and the cross reads as a beacon of light within darkness. The internal cross of our design is rendered as an abstracted cross of light, which links to McCahon's idea of light being the connector between physical and spiritual – light, and its symbolism, is used to represent the mystery of Christ and to make this mystery accessible to the human spirit.

During the initial stages of our design work, we research something relevant and local to respond to. The result is not necessarily contextual in a traditional sense, but we think deeply about how we relate to context and what the building might express about it. We want the architecture to resonate with association, to be at once unusual – sometimes even startling – and, simultaneously to feel right. We are searching to create something new yet strangely familiar, and to stir the soul a little.

This blending of contextual ideas underpinned the design of The Blyth Performing Arts Centre at Iona College in Hawke's Bay. The building has a sculptural language of sinuous curves and angled planes, which

06–07 The Chapel of St Peter, Auckland, 2019.



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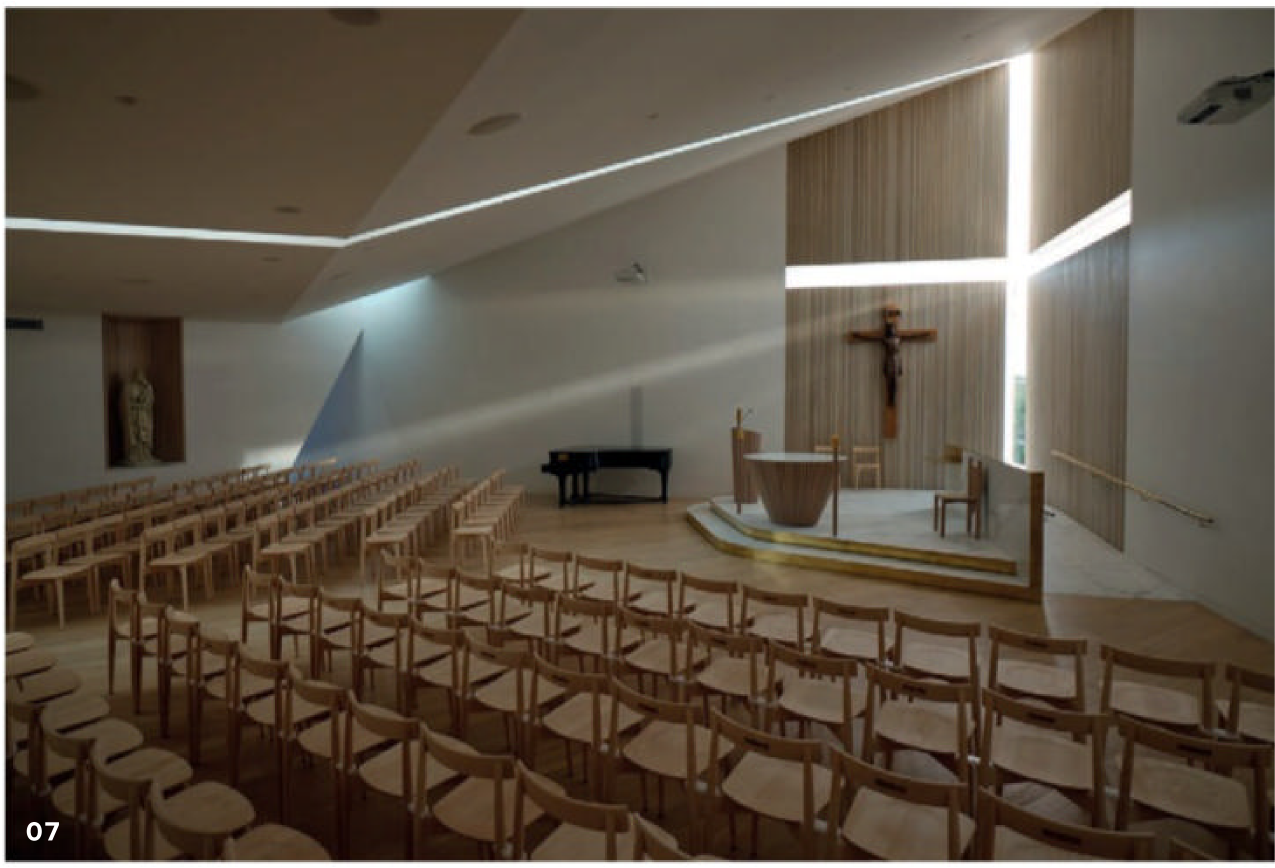

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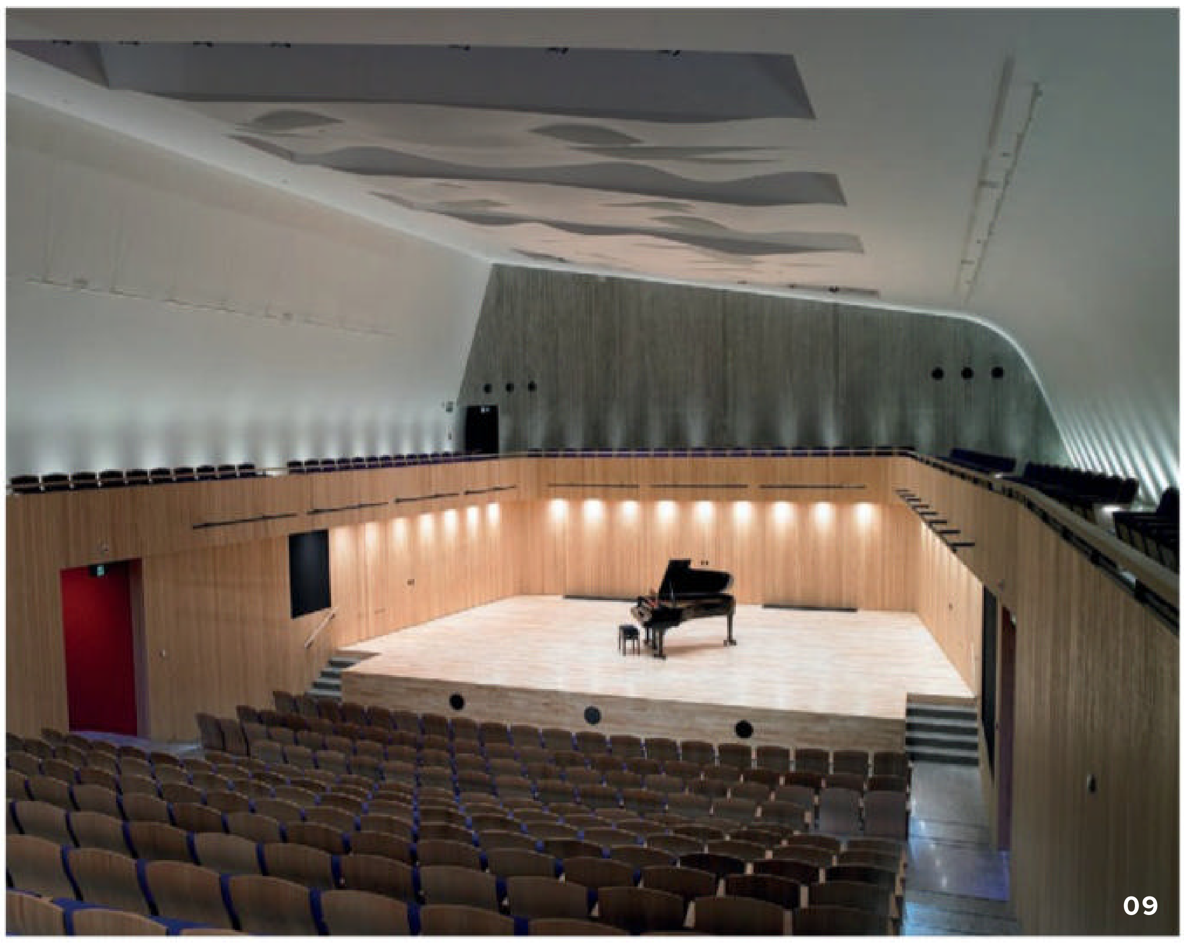


09

are drawn from the shapes of musical instruments and the folded landscape of the region. The roof is bent and shaped into a form that is taut yet graceful, and resonant with energy. We were interested in the building's architecture having a strong relationship with the local landscape form of Te Mata Peak, part of a distinctive mountain range that rises to a sharp ridge line before dropping dramatically to the valley below. An abstraction of this iconic landform became the cross-section of the building and defines the dramatic double-height space of the entry foyer, emphasising the sense of occasion on arrival.

We conceived of the building as analogous to a violin within its case. Like a musical instrument, the Concert Chamber is an elegant form with finely tuned acoustics. Tiered seating, a balcony, an undulating, asymmetrical, curved ceiling and angled

08–09 The Blyth Performing Arts Centre, Hawke's Bay, 2014.

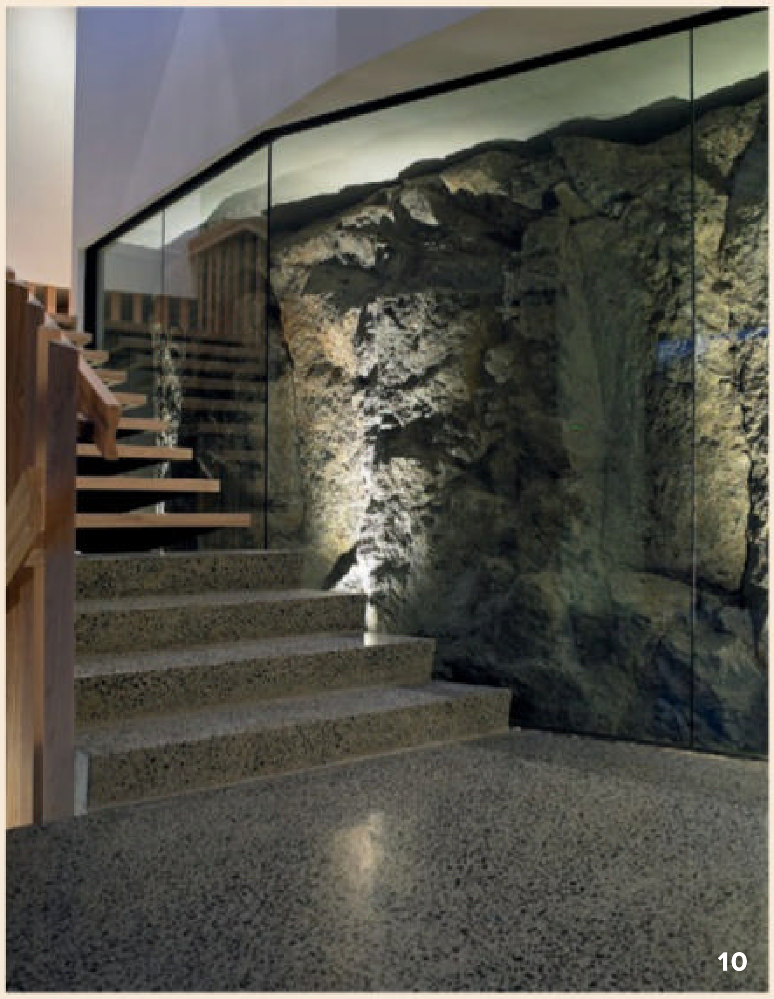
10 Rock House, Auckland, 2015.

THE VISCERAL

Visceral qualities of architecture are very important to us – engaging with not only visual form but also with sound, touch and smell. Regarding this, Alvar Aalto said: "Our senses convey to us the raw material on which our thinking is based".

There is a cognitive power to architecture that directly engages the senses. This serves to elevate the experience of a particular building or space beyond merely the sensory to engage and stimulate the intellect, and often burns an indelible sense of such a building in the mind for years to come. The connection between the stimulation of the senses and the triggering of the intellectual experience of architecture is of great interest.

We love texture and shape, and focus our attention on details that building occupants will engage with – handrails and door handles, for example, receive particular priority. Tactile qualities are a definite focus, with things that are touched having a high sensual quality. They add to the most important aspects of our buildings: they are beautiful to use; things are in the right place, and are of the correct size and shape; and they feel good to be in.



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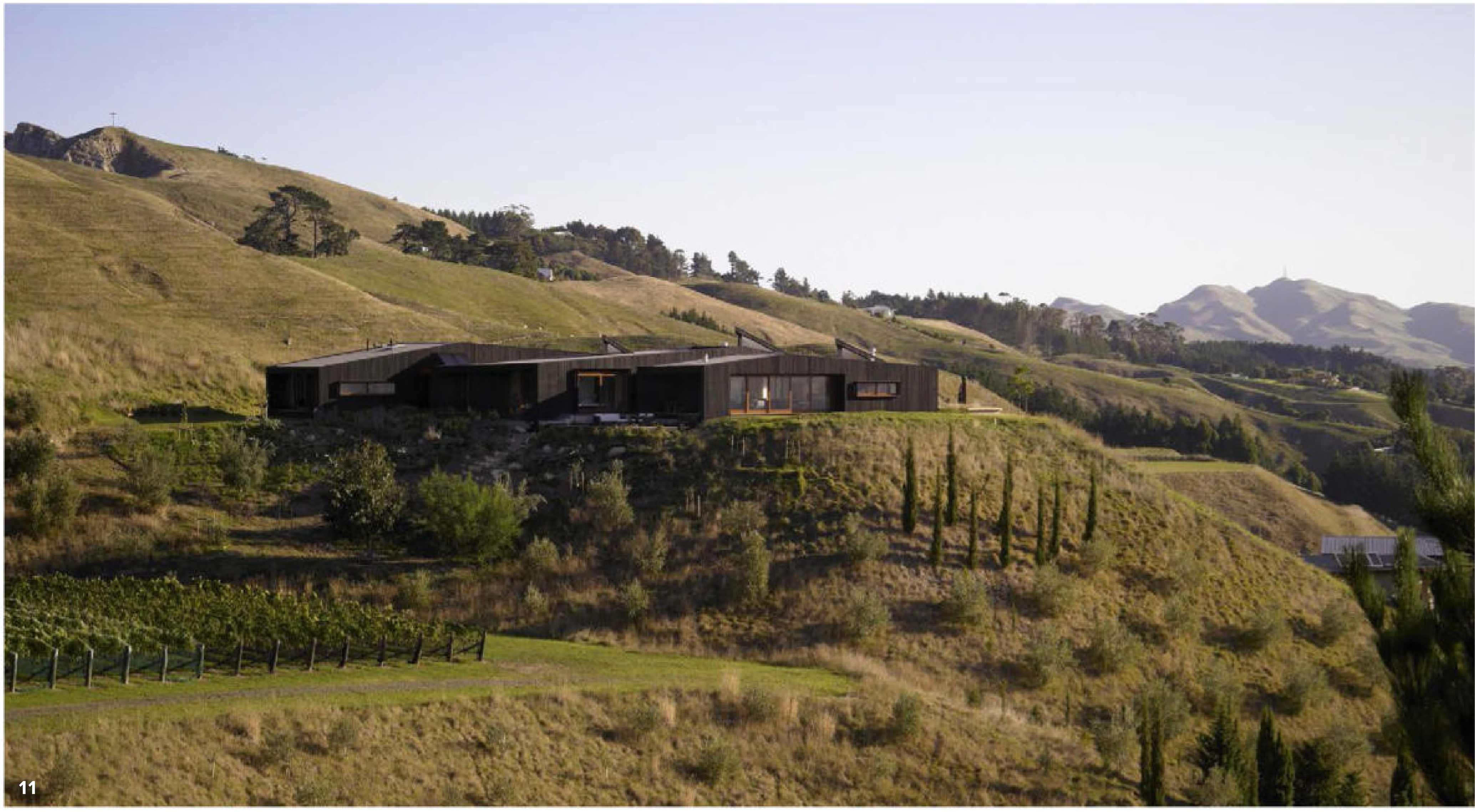
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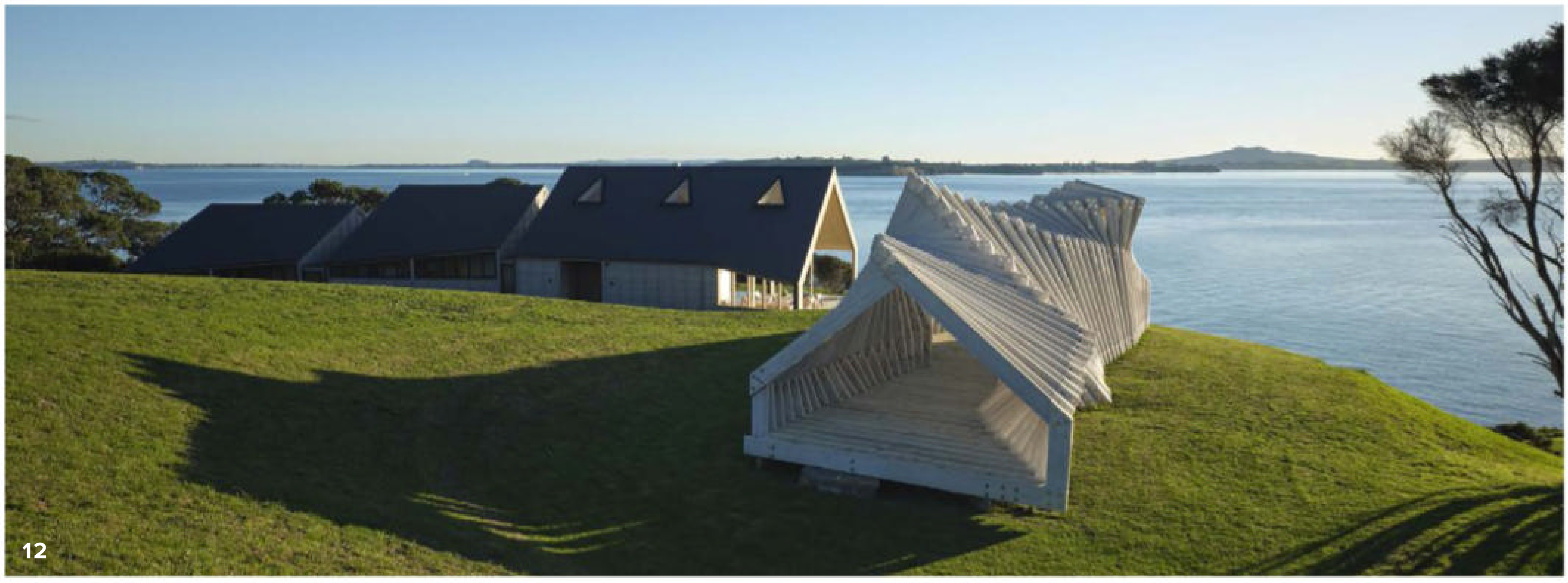
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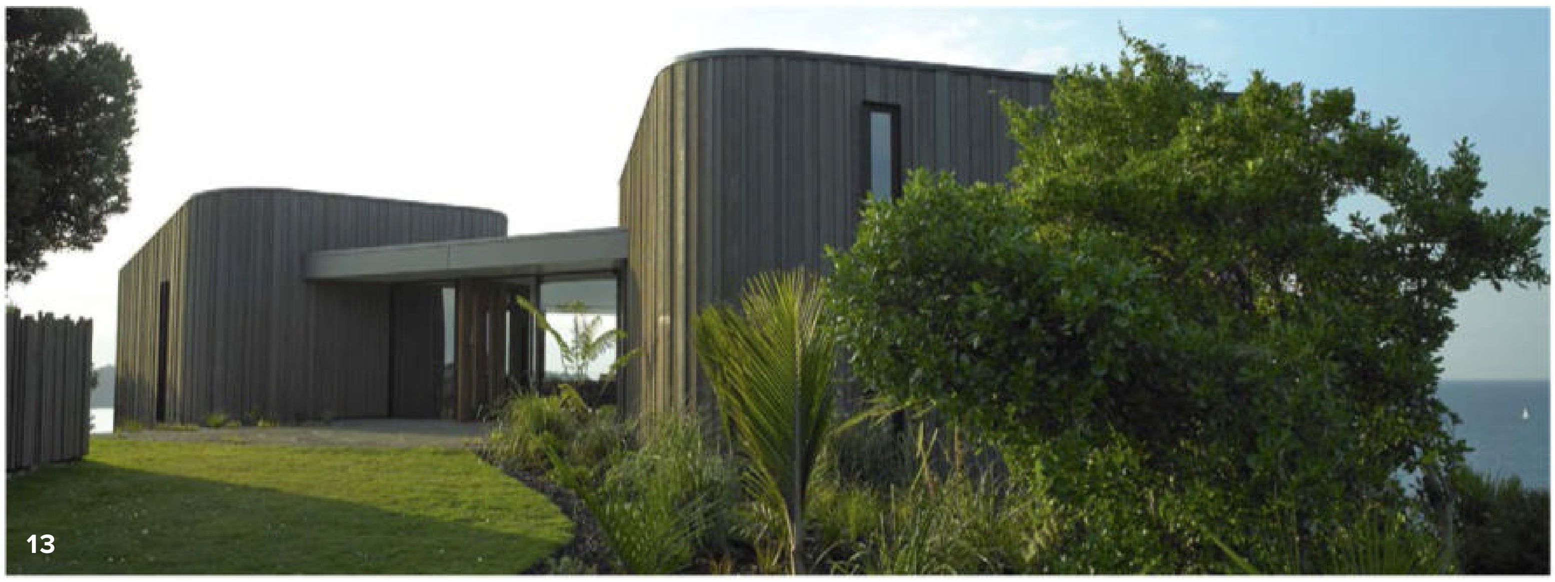
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11 Te Mata House, Hawke's Bay, 2011.

12 Mawhiti and Gateway Pavilion, Waiheke Island, 2021.

13 Headland House, Waiheke Island, 2013.

14 Rawene House, Auckland, 2018.

walls give the space a sculptural quality, a theatrical atmosphere and a sense of spatial intrigue. The detailed, nuanced form of the hall has a distinct quality of its own that is loosely described by the outer form of the building, while the outer shape expresses its own purposes of protection and containment.

Through our belief that the best architecture is a perfect synthesis of form and function, not only beautiful but beautiful to use, our design for The Blyth aimed to create an architectural expression of strength and grace, and, hopefully, an experience that approaches the sublime beauty of music.

Through describing our design language within these works, we have attempted to bring some clarity to our ethos and design approach. This has been a useful process of reflection within our partnership but, also, perhaps a rare moment to share the inner workings of 20 years of creative practice and what we hope lies within the physical presence of our architecture. In our work, we have endeavoured to distil an expression of a spirit of place relevant to who we are and to the place in which we live: Aotearoa, New Zealand.

Ultimately, we want our buildings to sit in the landscape, be it rural or urban, with grace.

14

Nicholas Stevens and Gary Lawson are the founding partners of Stevens Lawson Architects, based in Parnell, Auckland. Over the last 20 years, the practice has won more than 30 national and international awards across a wide range of project types and scales.

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Possibilities for the future of the city

Mark Southcombe, **Hannah Hopewell** and **Isaac Velasco** present an edited discussion on the process and findings of **'Re-imagining Mass Housing'** and **'Re-imagining Just Landscapes: Pito-one'** – two multi-scaled, urban architecture and landscape design research studios undertaken in 2022 by Te Kura Waihanga Wellington School of Architecture MArch students in collaboration with Te Awa Kairangi ki Tai Hutt City Council.

IN EARLY 2022, THE WELLINGTON SCHOOL of Architecture began two studio projects in collaboration with Te Awa Kairangi Hutt City Council that brought specialist professionals and council officers with expertise in urban design, sea-level rise, housing and mobility together with students to expose academic studio design inquiry to the live technical complexities of city-making. The collaboration grew from a shared ambition to generate diverse, design-led thinking, re-imagining possible future living and built environments. We were motivated to align situated university studio projects with council imperatives and activate community discussion on potential built environment legislative changes and significant climate impacts faced by the city.

Hutt City Urban Design Team Lead Isaac Velasco said the opportunity allowed new dialogue about re-imagining the city with a new generation of citizens: “those citizens that, in the future, will take important decisions, with more human-centred, indigenous and environmental design approaches”.

The Wellington School’s architectural and landscape architecture design studios at master’s level pursue areas of disciplinary specialisation, stretching students’ strategic, conceptual, spatial and technical competencies in complex contexts. Imagination and visioning form an integral part of this skill set, where students’ abilities to project futures through the agency of disciplinary knowledge and change correlates with their skills in navigating the complexity of the present. Converging with these pedagogic demands, the studios embodied the emerging opportunities for urban change in Te Awa Kairangi ki Tai.

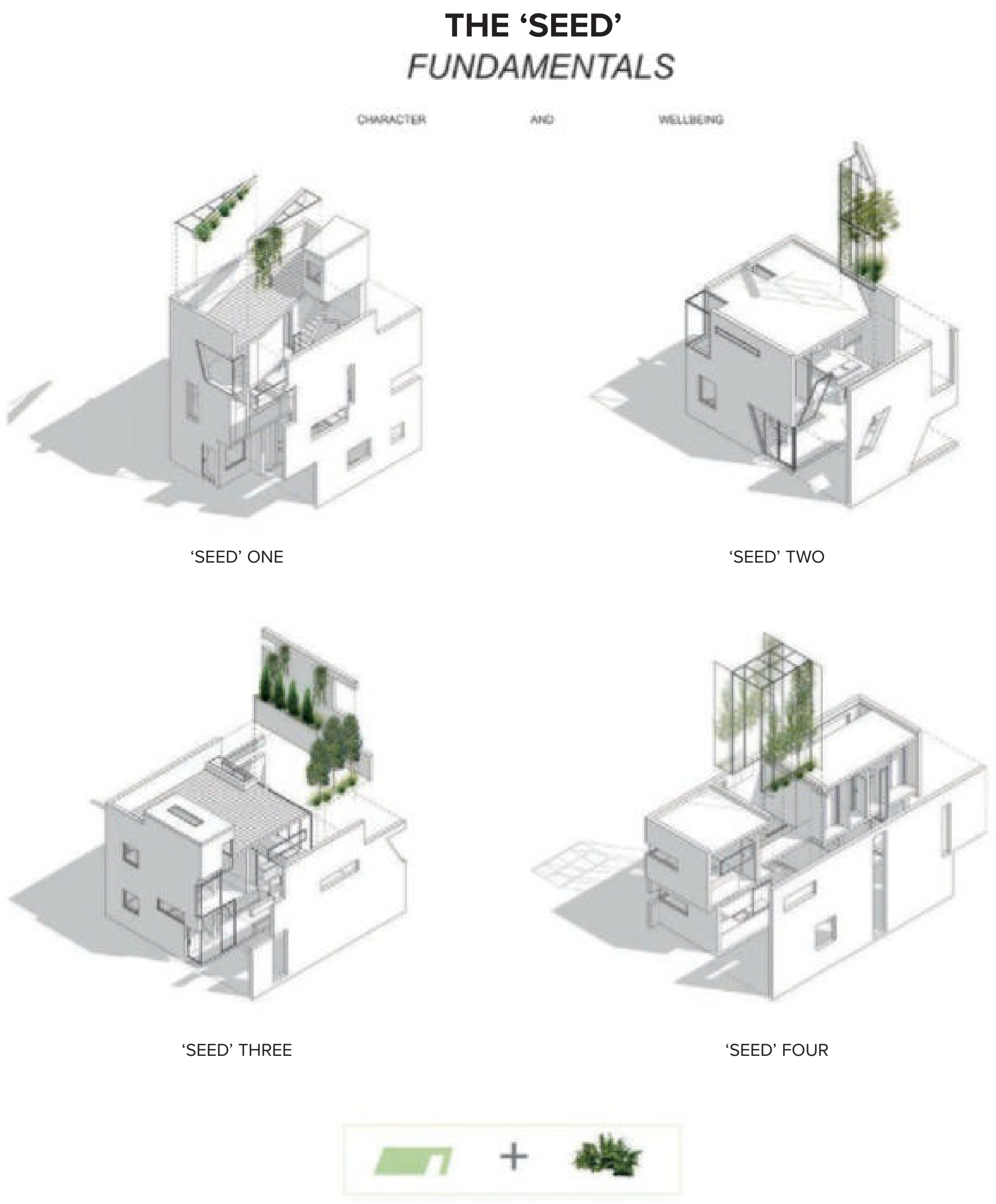
The Re-imagining Mass Housing architecture studio responded to Isthmus’ RiverLink Urban and Landscape Design Framework, “a transformative project for Lower Hutt City, envisaged as a catalyst for the revitalisation of river and city, people and identity”. An interstitial, left-over, predominantly residential site, likely to be subject to change, was identified in Melling. The site was ideal as a place to explore housing intensification. It is adjacent to the motorway, railway and river, and has proximity to the proposed railway station, a mixed-use area, new high, landscaped stopbanks and a proposed pedestrian bridge connecting across the river to the city centre. The Re-imagining Just Landscapes: Pito-one landscape architecture studio was situated in the low-lying suburb of Petone, where Te Awa Kiarangi Hutt River meets Te Whanganui-a-Tara Wellington Harbour. Petone manifests considerable climate risk, vehicular dominance, frequent flooding and poor water quality alongside a nexus of social and spatial concerns, making it an ideal site to test climate-adaptive techniques alongside public realm regeneration and housing uplift. Aligning with Te Awa Kairangi ki Tai Hutt City Council strategic objectives of growth and intensification, the projects aimed to re-imagine Melling and The Esplanade, Petone, as safe, resilient, just and humane living environments.

The Re-imagining Mass Housing brief was generated from associate professor Mark Southcombe’s ongoing housing density research agenda. It was “an experimental, future-focused, design-led housing re-imagining, informed by single-site, high-density Japanese housing precedents relevant to our Aotearoa preferences for single site housing”. It also responded to the Medium Density Residential Standards (MDRS) enacted by the government to increase housing density as it affected a part of Hutt City. The new standards create an exciting new context, with opportunities for innovative architecture, but risk formulaic, repeated, speculative housing at maximum densities and minimum standards to maximise development profits. So, the studio was also a critique of speculative housing and “the dumbing down of housing design and associated negative environmental and social effects”.

Lecturer Hannah Hopewell’s Re-imagining Just Landscapes: Pito-one brief applied her

OPPOSITE Re-imagining Mass Housing 1:50 student models were exhibited together as a collective vision.

BELOW Jade Carter’s project presentation and review took place on stage in the Lower Hutt Little Theatre, with Victoria University of Wellington and Hutt City teams, Gerald Parsonson and guests.



ABOVE Hannah Brodie's 'Seed House' infill designs use internal courtyards, screens and cropped views to create high-density privacy.

Relational Landscapes research agenda, testing regenerative landscape-led urban development approaches. With a lens of interconnectedness, land was focused less as territory and rather as the living field for reciprocity or as social ecology. "This foregrounds mauri, 'the bonding element that holds the fabric of the universe together', in landscape architectural practices to open students' envisioning beyond prevailing instrumental or 'mitigative' imperatives." It allowed students to connect the ways in which past land confiscation and modification continues to influence the present. Approaching Petone in this way ambitioned students to engage design creatively and critically as a positive agent in the social and environmental justice of urban environments. Climate-adaptive innovations were key to this advance in the re-imagining of heterogeneous social-spatial-environmental relations and new ways to live together amidst a rapidly changing world.

BENEFITS OF ENGAGING IN THESE 'LIVE' PROJECTS

The partnerships were offered by Head of Urban Development Te Awa Kairangi ki Tai Hutt City Council Dr Becky Kiddle, who saw numerous potentials in aligning student design research with council aspirations. Testing the capacity of collective architecture and climate-adaptive landscape architectural design research studios through situated projects concurrent with socially and environmentally just, land-based change would not only expose students to council expertise on a live project but also support Council in the development and refining of priorities and policy responses.

The situated projects allowed students to participate in the disciplinary environments of which they are a part and engage with limitations and opportunities for change. Design responses can be critically compared to realised projects and, when seen together, can create a range of possible alternative future visions. The students' participation in council processes included council provision of resources and an evidence base, briefings with council staff, and participation in public engagements.

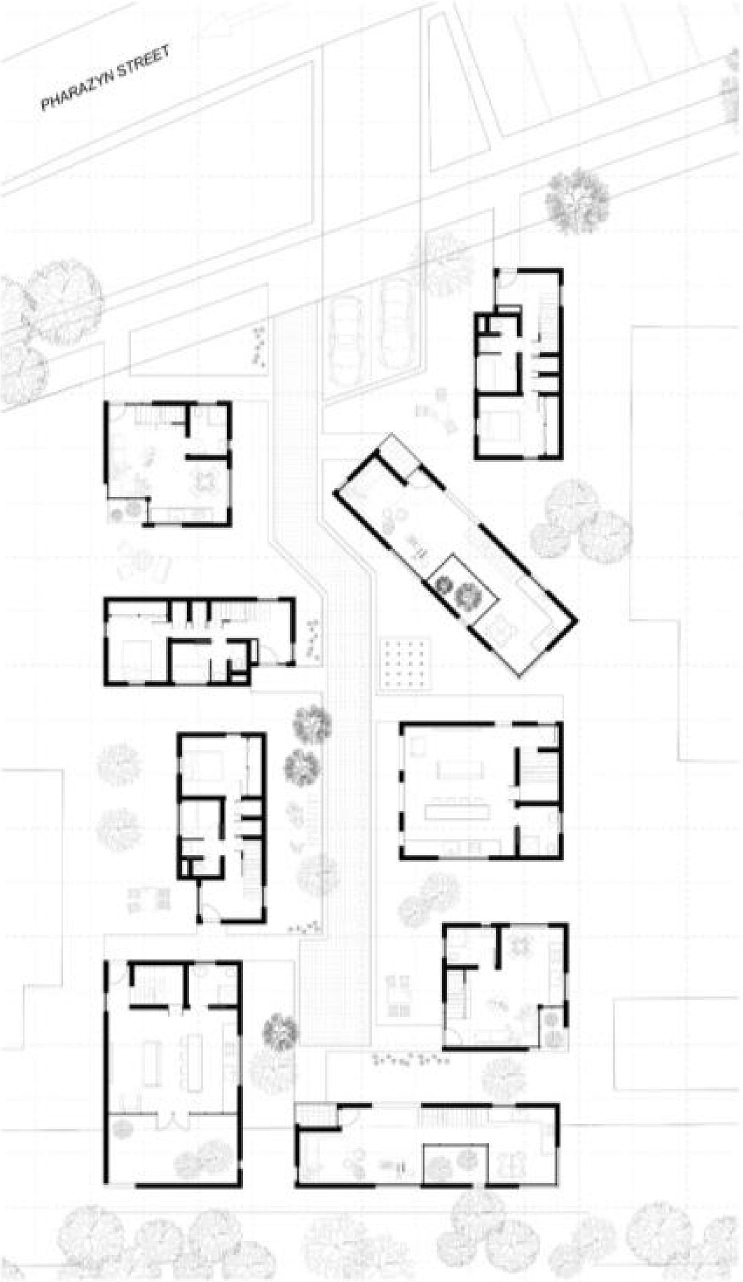
Critically, the projects allowed Council to participate in supporting 'thought leadership' and leverage democracy in action with its community, yet avoid being caught up in the risks associated with proposing or owning any specificity of ideas on urban change. The projects' public dissemination as exhibitions modelled a positive way forward for community engagement.

PROS AND CONS OF THIS 'LIVE' PROJECT

The benefits for the student body and the Council of aligning pedagogical and council interests included students offering an ability to reach into the future and explore the unforeseen without detailed economic development constraints. Design findings proved valuable as provocations to expand thinking within the council processes, as well as more formally, as public consultation tools, fleshing out visions that embody implications of policy and elicit planning and public responses. On the downside, student experimental work is often technically untested, and timing can prohibit meaningful interface with other built environment disciplines. Mana whenua engagement is also impacted by timing and cannot equitably occur unless prior connections exist, and planning is advanced well ahead of the studio time frames.

KEY CHALLENGES AND HOW THEY WERE RESOLVED

The landscape architecture project was one of monumental complexity. Students wrestled with how to scope and scale their design process. Initiating climate-adaptive responses alongside social-spatial change in Pito-one Petone unearthed a multitude of interwoven issues and opportunities across ground contamination, increased flooding, water quality, sea-level rise, erasure of mana whenua identity, vehicular dominance, unsafe pedestrian environments, land-use change, and housing affordability and intensification. Working from a relational paradigm, thinking about the technical alongside the social, helped to move students towards landscape design as a democratic mechanism and scope their interventions accordingly. Working with council staff and their guiding documents, such as the 2017 Petone 2040 urban plan, was critical to prioritisation and sharpening the relevance of student investigations. Council supported the live studio approach by sharing accurate and updated data, technology, and plans and policies for research and analysis, helping students to frame their approaches and be more pragmatic in their designs and proposals.



SITE PLAN WITH GROUND FLOOR INTERIORS

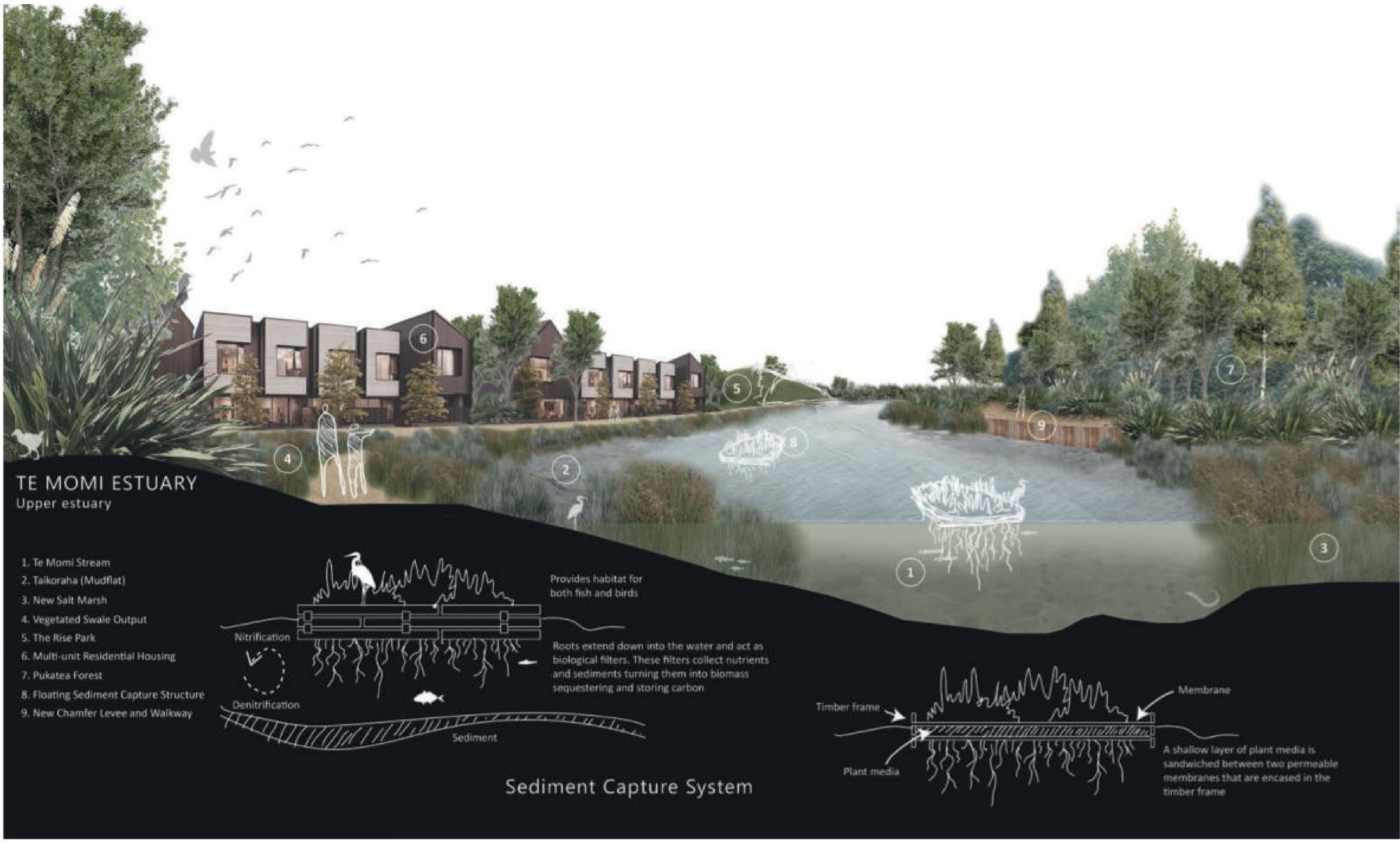
The main challenges for the architectural project included scope and scale: aligning Hutt City and university aspirations. Pedagogical intentions included a desire for students to develop their own design research agenda around the project while resolving issues around design for density. Hutt City was primarily focused on the effects of urban-scale planning issues associated with its proposed major changes of infrastructure as they may play out over time. They valued access to student visions representative of a younger vision for the city. The project brief was set to operate on both wider urban and residential precinct scales, beginning with macro-planning implications that resulted from the Hutt City's RiverLink project and moving to site scale and implications of the MDRS within the precinct. Opportunities for intensified infill housing were tested to two stages and time frames: medium-density infill followed by a longer-term, higher-density vision.

DESIGNED OUTCOMES AND EFFECTS OF THE PROJECTS

For the students of landscape architecture, navigating complexity yet eliciting a coherent relevant design proposition marked a significant advancement in their design education. The 23 students responded individually, each with

TOP Samantha Wallace presented her design and research findings at a public floor talk event on a weekday evening.

LEFT Hannah Brodie's full-intensity site planning includes individual sites yet density and privacy. Access is shared and mobility easy with proximity to transport hubs and a walkable city.


TE MOMI ESTUARY
Upper estuary
1. Te Momi Stream
2. Taikoraha (Mudflat)
3. New Salt Marsh
4. Vegetated Swale Output
5. The Rise Park
6. Multi-unit Residential Housing
7. Pukatea Forest
8. Floating Sediment Capture Structure
9. New Chamfer Levee and Walkway
1
2
3
4
5
6
7
8
9
Nitrification
Denitrification
Sediment
Provides habitat for both fish and birds
Roots extend down into the water and act as biological filters. These filters collect nutrients and sediments turning them into biomass sequestering and storing carbon
Sediment Capture System
Timber frame
Plant media
Membrane
A shallow layer of plant media is sandwiched between two permeable membranes that are encased in the timber frame

their version of what safe, resilient and just environments might look like, yet the studio was grounded in collaboration. A Miro board was used to share fieldwork and site research, enabling an ecology of 'analysis' as a live resource for the course duration. This proved powerful in understanding the situated interconnectedness of issues, prompting students to think across realms often held apart or erased. To round out the predesign phase, a cultural and environmental map of Pito-one was collectively drawn to act as the project's shared expressive 'evidence base'.

At the Strategic Development Framework phase, students found multiple regenerative opportunities by strategically aligning sea-level rise adaptation, coastal habitat creation and public realm regeneration with flood adaptation, housing densification and refined local movement networks. Students found ways to re-route heavy traffic from the Petone Esplanade and transform the road into a mixed-use, pedestrian-dominant environment with strong connectivity from the beach to the town centre. In the Developed Design phase, the bulk of design testing focused on hydrological issues and biophysical realms to support a resilient, biodiverse future. "The demands of sea-level rise and increasing flooding risk saw innovation in constructing and adapting hydrological and terrestrial living systems across the riverine systems of Te Awa Kairangi as a technical and a socio-spatial concern." Examples of this included: soil-swapping remediation, kelp farming as a carbon sink, storm-surge moderation and restoration of mahinga kai, detention wetlands, habitat creation from food webs mapping, place-based revegetation, dune land extensions and more. Landscape-based living interventions were shown to be essential to the sustainability of Petone's re-imagined built form, public realm and movement networks.

In the Mass Housing studio, a Macro Plan vision was created, consolidating student individual analysis and plans in a joint workshop with students and Hutt City Urban Design Team Lead Isaac Velasco. This collective urban vision was the basis for site-scale projects that followed.

ABOVE Te Momi Estuary Carbon Sequestration Habitat Creation by Connor Mckeown: this multidimensional carbon sequestration proposal intensifies housing density amidst lively forest and wetland and recreational ecologies offering spatial justice to many species, including the human. The dynamic estuary is developed with numerous adaptive technologies such as levees, swales systems and floating sediment-capture devices.

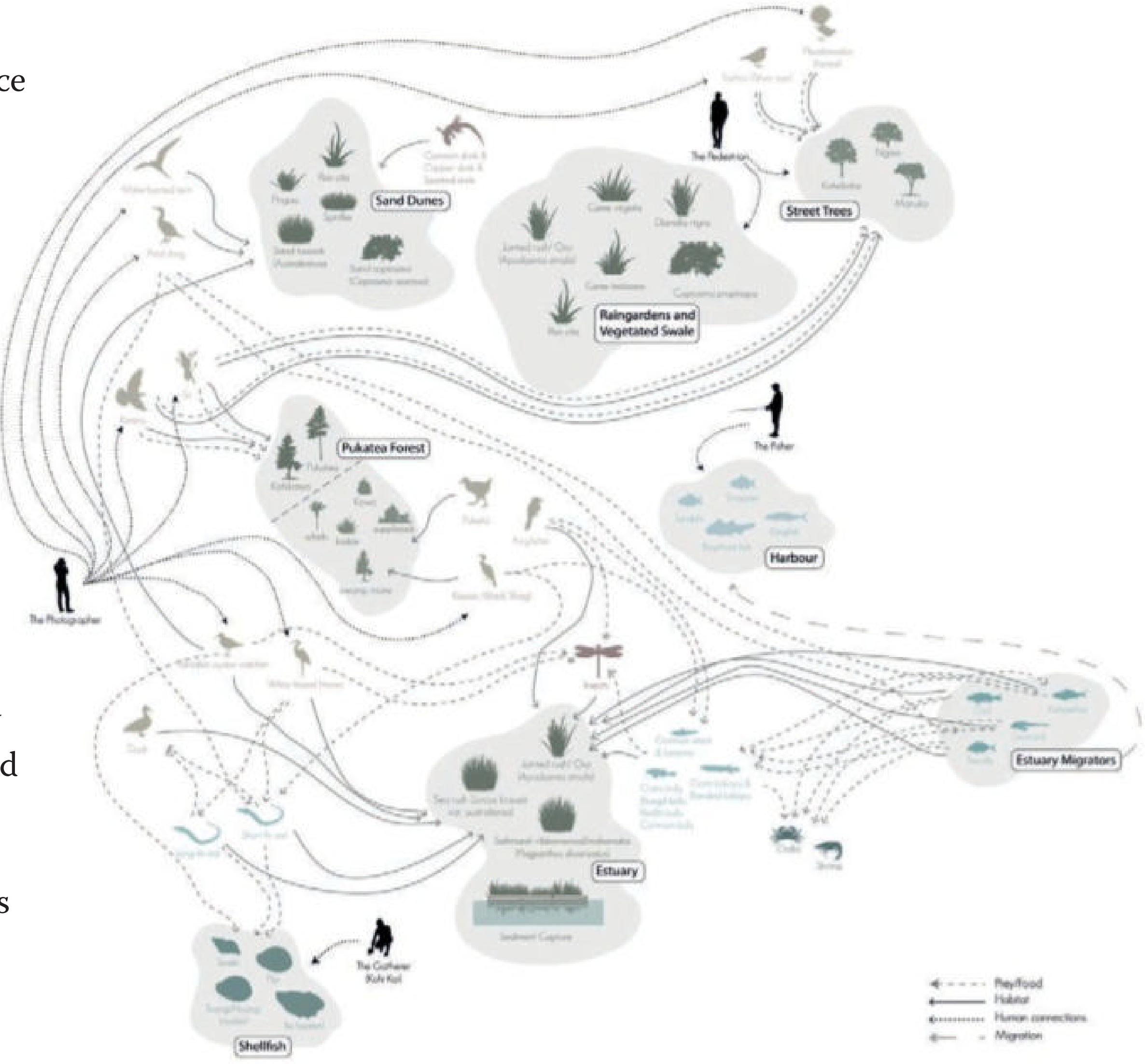
Finally, a collective student model combined all student projects to create a compelling re-imagined Aotearoa housing environment with a mix of individual and shared-site housing. The vision contrasts with the standardised cookie-cutter character of many of our current medium-density-housing urban environments. It demonstrated that diverse, humane, environmentally sensitive housing environments can be created with equal attention given to the design of architecture and the spaces between houses and sites. The collective vision is a compelling argument for increased planning flexibility in housing scale and typology paired with design quality to achieve maximum densities and high-quality living standards.

The urban-scale precinct planning found increased opportunities for urban intensification because of the precinct's semi-discrete, quirky 'island' character, both well connected to and clearly separated from the rest of the city. These qualities facilitated greater housing intensity than can easily occur in the urban fringe. The collective macro-planning identified some key moves that informed the current Hutt City urban growth plan process. These moves include: the potential for local increased density, Pharazyn Street as a shared-space, single-direction, local laneway, focused on pedestrian, micro-mobility and service access, potential for pedestrian permeability between and through sites to Te Awa Kairangi Hutt River, and the benefits of collaboration between neighbours for the negotiation of density on boundaries and shared access and shared open spaces.

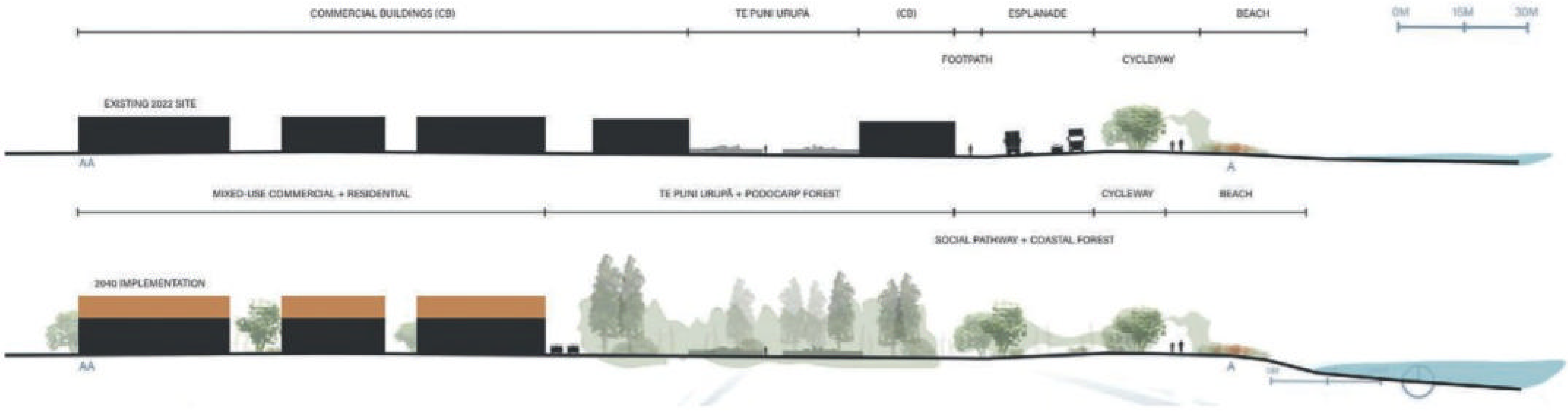
The local housing cluster scale design work created a series of beautiful, refined and unique contemporary high and medium-density housing designs that model alternative ways of living at density. A key realisation was for careful consideration and balancing of site landscape design with housing interior design. High levels of solar access, privacy and amenity can be created at density through the design and careful curation of outlook and spaces between buildings in relation to one another. This principle has great promise for the relationships between buildings on sites but, also, for larger redevelopments, where collaboration on massing locations across boundaries can significantly increase the quality of spaces at the edges of, and between, sites. As noted by critic Gerald Parsonson, these qualities are evident when ground-floor and site planning are both evident together on site drawings. Several student projects combined low-rise, four or five-floor apartments with three and two-floor housing models, demonstrating that density and variation in the built environment can be moderated by variation of building types and scale. The benefits of this approach are obvious to designers but rarely possible in practice, restricted by well-meaning planning rules that are prescriptive yet too general to encourage design massing diversity at site scale. Students also prioritised provision of shared, local co-working and community facilities in many of the proposals, augmenting efficient space design and suggesting mixed-use is important to help reduce travel and improve the lifestyles, convenience and sustainability of suburban environments.

ROLE OF REVIEWS AND EXHIBITIONS IN RELATION TO DESIGN PROJECTS

The reviews, during and at the end of the project, and the exhibitions were key means



BELOW Plural Relationality by Connor Mckeown: the spatial moves of this climate-adaptive proposal are based upon recognising and fostering the interdependencies, and relationships between many life forms create robust social, cultural and environmental ecologies.


COMMERCIAL BUILDINGS (CB)
TE PUNI URUPĀ
(CB)
ESPLANADE
BEACH
0M
15M
30M
FOOTPATH
CYCLEWAY
EXISTING 2022 SITE
AA
A
MIXED-USE COMMERCIAL + RESIDENTIAL
TE PUNI URUPĀ + PODOCARP FOREST
CYCLEWAY
BEACH
SOCIAL PATHWAY + COASTAL FOREST
2040 IMPLEMENTATION
AA
A

LANDSCAPE OF WHANAUNGATANGA – REGENERATION OF TE PUNI

ABOVE A combination of adaptive refit and select building removal amidst podocarp ngāhere honours the urupā and fosters whanaungatanga, bringing life to Te Puni, a new pedestrian-priority, mixed-use neighbourhood near the train station. Dune systems are extended, affording habitat for flora and fauna and providing the setting for pedestrian and micro-mobility connections to and along The Esplanade in a heat-island-mitigated environment. By student Hannah McKenzie.

of communication between the Wellington School and Hutt City Council, and with the local community. The final reviews for the Re-imagining Mass Housing project were in the form of a public event in the Lower Hutt Little Theatre, with contributions from the Hutt City planning team and Parsonson Architects. Here, the stage lighting communicated the student model architecture beautifully, and the students were highly engaged and responsive with very professional presentations. The reviews were followed immediately by a public Re-imagining Mass Housing exhibition in the Hutt City library in association with the Re-imagining Just Landscapes: Pito-one exhibition, complete with a formal opening and celebration event. There was also a separate public floor talk associated with the exhibition, engaging with the local community. These public interactions opened discussions with planners and residents about the challenges, effects and opportunities associated with climate change adaptation and residential intensification. Feedback from the community helped shape Council's recent structure plan processes and ongoing promotion will generate discussion of design issues around climate change adaptation and residential intensification.

WHAT COULD HAVE BEEN DONE DIFFERENTLY AND WHAT'S NEXT?

A council is a multidisciplinary organisation and its citizens have wide and diverse interests that impact public projects in the urban realm. As these were theoretical projects, the strengths were in abilities to start fresh, challenge norms and flesh out visions for alternative possible futures. This is helpful for stimulating discussion and can also be challenging to the status quo where there are likely to be future changes on the horizon, which are still taking shape and don't have defined time-scales. There were some political implications associated with the projects' timing in relation to the local body election cycle, which limited elected representatives' time availability and increased sensitivities about possible implications of climate change impacts or increasing housing densities. In future, council officers and politicians would be involved earlier in the discussions, to enable even greater targeting of each project towards political and planning issues and the design implications of these. Some earlier engagement with the Council's communications team and wider advertising would have helped increase community engagement.

To conclude, the students' experimental design work generated an alternative tempo to normative council project development. Velasco welcomed the ability of student knowledge creation to be disruptive or tangential, with its diverse and alternative propositions, and saw it as positive in its facilitation of community discourse. Velasco likens Council's role here to that of a bridge, enabling connection and conversation across its communities. ⓐ

Mark Southcombe FNZIA is an Associate Professor at the Wellington School of Architecture where he leads design-led research and studios. Dr Hannah Hopewell is a tangata Tiriti educator and practitioner whose creative and critical research practice focuses on landscape-led urbanism. Isaac Velasco is the Urban Design Team Lead at Hutt City Council. He leads technical work for the Urban Growth Plan.

E2 Code Compliance & Alternative Solutions

E2 Building Code

Clause 7.3.2.1 of the E2 Building Code lists the requirements for an acceptable solution for level threshold drainage:

- A channel that is 150mm deep, 200mm wide.
- Maximum channel length of 3.7m.
- 1:200 minimum fall to outlet.
- The grating that sits over the channel must:
- Be able to be fully removed for maintenance.
- Be supported independently of the door frame.
- Have a continuous gap of 12mm.

Looking for an alternative solution? (E1 compliant)

If site conditions allow, a precast grated channel or slot drain can be installed against the building as a level threshold alternative solution, complying with the E1 Building Code.

Each alternative solution needs to be addressed on a project-by-project basis. After providing detail and evidence, of an E2 alternative being fit for purpose at design stage, this will be checked by the designer and then go for coucil consent.

To meet consent requirements, most councils require manufacturer's calculations to demonstrate the performance of the system.

- ACO offers a free hydraulic design service.
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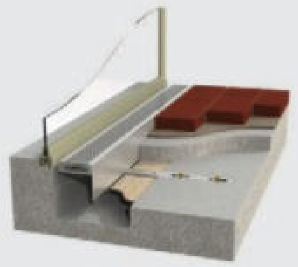
Each council has different requirements, be sure to check with your ACO representative before choosing a drain to make sure it meets local requirements.

E2 compliant Threshold drainage

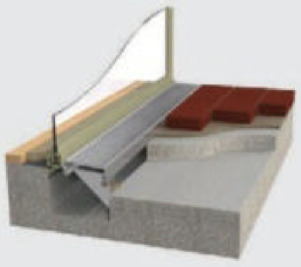
According to the functionality of our ACO products the best practice would be to make sure nothing obstructs the clear flow inside the channel such as legs sitting in the channel base. A blocked channel can even cause water to back up into the cladding.

ACO Cantilever ThresholdDrain



- System fully supported by the cantilever arm.
- Ideal for tile and paved exteriors.
- Can be scheduled so the landscaping contractor is not interfering with the installation of the drain.

ACO OnePour ThresholdDrain

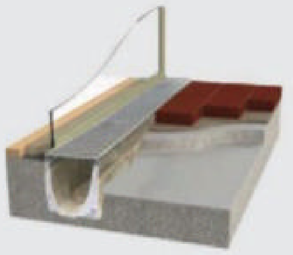


- OnePour is a bolted bracket system using the landscaping concrete for its support.
- Perfect for concrete floor finishes.

Both products do not require a rubber spacer or leg for structural integrity.

E1 compliant Threshold drainage

ACO KlassikDrain - grated channel



- E1 alternative solution.
- Often quicker & easier to install.
- Outlets can be spaced up to 80m.

Product selections include ACO KlassikDrain or Brickslot, and PowerDrain for heavy duty traffic applications.

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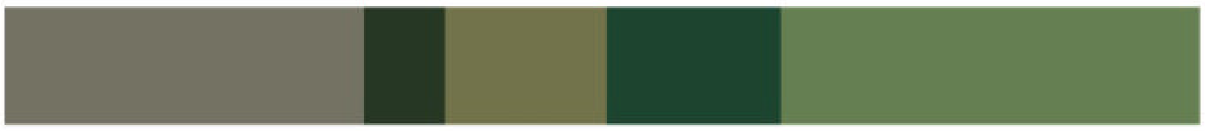
Ngahere
Bush Palette

The lush native bush of Aotearoa is the source of inspiration for the Ngahere palette. From the bush canopy down to the layering of ferns and mosses at ground level, these elements produce a sense of calm and connection.

Bringing green hues and natural references into a space has clear benefits. This palette of standard Interface Carpet Tiles and Luxury Vinyl Tiles can help create an environment that connects users with nature, enhancing a feeling of comfort and relaxation.



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Flock Hill Station Homestead. Photograph: Barry Tobin.

Work

Where mysteries live – Flock Hill Station Homestead | Warren and Mahoney — p.70

Civic good manners – Ebb-Dunedin | Gary Todd Architecture — p.78

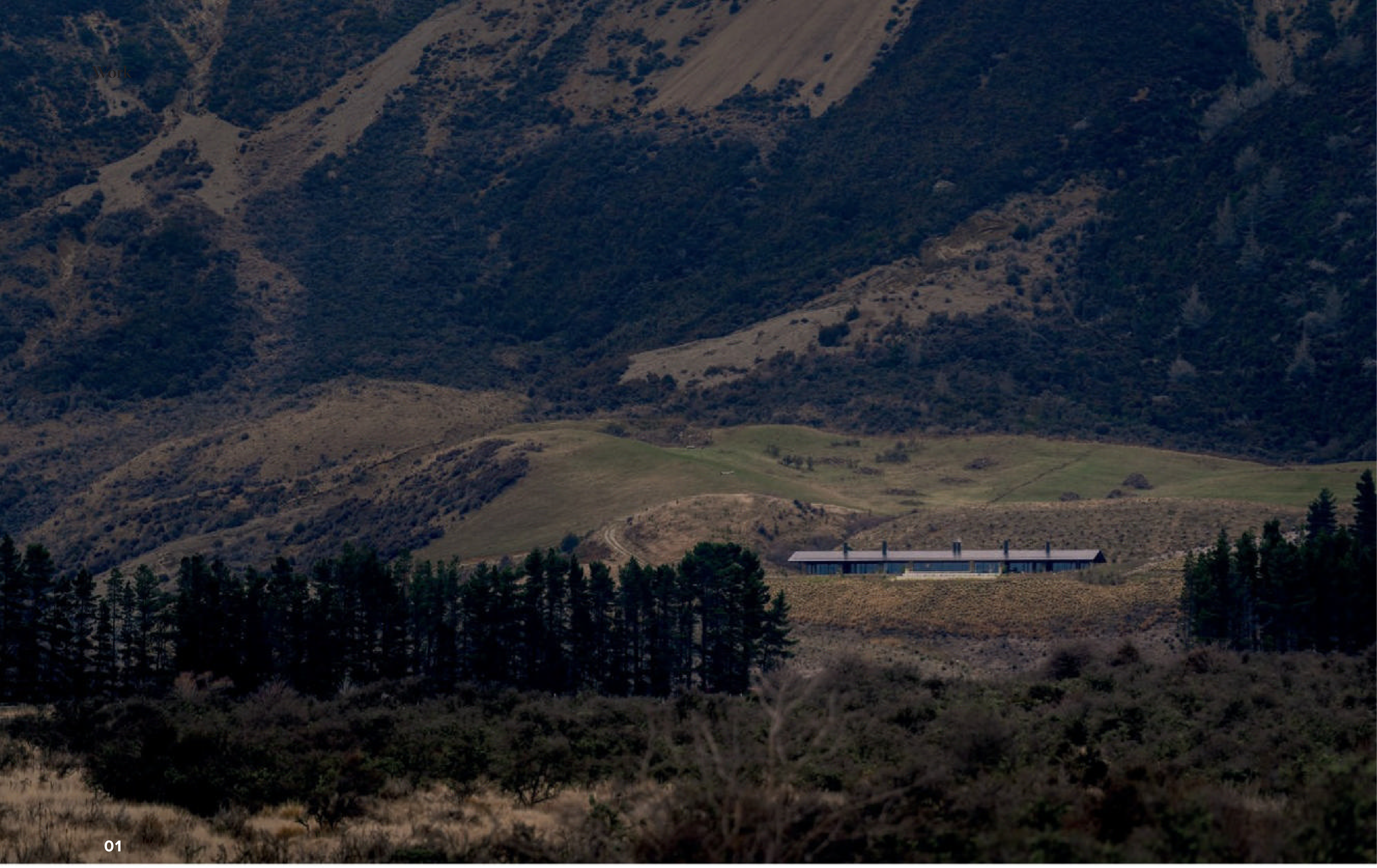
He kooti hou – Te Kooti Whenua Māori, Māori Land Court | GHDWoodhead creativespaces and Studio Pasifika — p.86

Where mysteries live

Jasper van der Lingen is entranced by **Warren and Mahoney**'s high-country **Flock Hill Station Homestead**.

Photography
BARRY TOBIN

RIGHT
A place to dream: this view extends across Lake Pearson to Sugarloaf Peak and Cass beyond.



01

THERE ARE PLACES THAT SEEM DREAM-LIKE, haunted by memories and fantastical stories: places with an atmosphere that comes from somewhere mysterious. For those of us brought up in Canterbury, this place is the high country, the mountains that loom distant on the horizon beyond the flat monotony of the plains. Up there is where mysteries live.

In the Craigieburn Range, on the way up to Arthur's Pass, a moa was sighted in the bush in 1993; the claim was accompanied by the mandatory grainy photo, making nationwide news for weeks on end. Also, in the Craigieburn Range is the jumble of strange, sculptural limestone blocks scattered across the hills, Kura Tawhiti, Castle Hill. A 19th-century visitor, Reverend Charles Oakes, described them as "… like the buildings of a Cyclopean city", and "… solitary masses like the gigantic monoliths of Stonehenge".

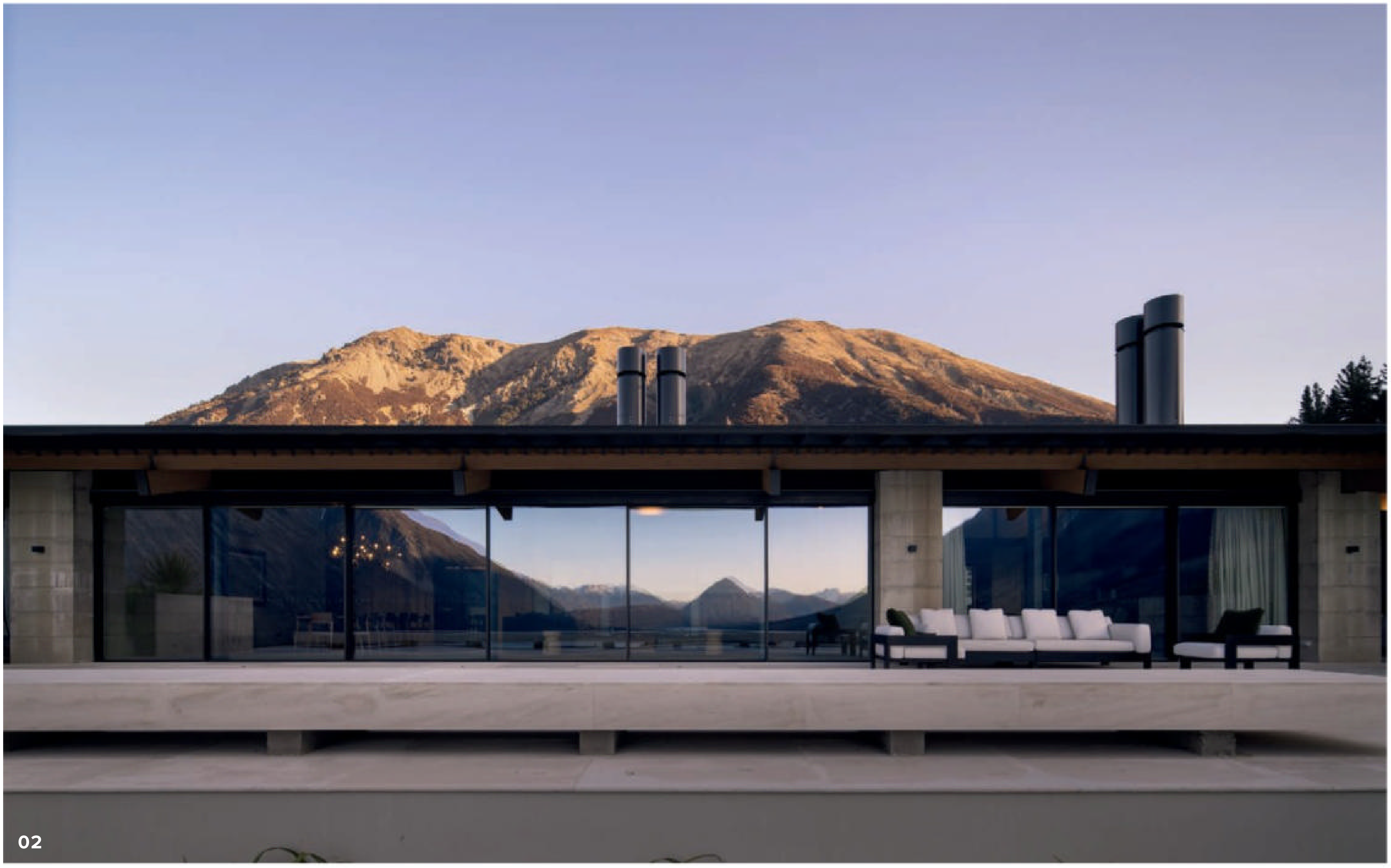
A unique world, irresistible to film-makers, it has become the setting for films like *The Chronicles of Narnia* and *The Lord of the Rings*: a dreamscape of the imagination. Beyond the ranges, to the south, is where Samuel Butler set his 1872 novel *Erewhon*. Erewhon, an anagram of nowhere, was the story of a utopia, set in the Canterbury high country; an enigmatic place deep in the mountains, heralded by strange, gigantic statues of men, which howl in the wind.

You travel into these mountains on the fragile thread of State Highway 73 over Porters Pass and down into this other world. You continue past the Cyclopean city ruins, through the densely bush-clad saddles, with Erewhon over the ranges to the south, past Lake Pearson – a lonely hourglass lake surrounded by austere yellow-brown and grey mountains peering impassively down. Then you reach Cass, a railway settlement isolated and dominated by the land looming all around. There is the melancholy red Cass railway station made iconic by the 1936 Rita Angus painting, which was voted New Zealand's greatest painting in 2006. This work has now become emblematic of the Canterbury high country.

Amidst this world of magic and imagination is the high-country station of Flock Hill, established in 1857. It's a 14,000-hectare farm that stretches across mountain ranges, vast valleys and dark-green, bush-clad hillsides. Flock Hill was bought several years ago by a group of Americans who are slowly transforming it into a luxury destination for well-heeled visitors. They were undoubtedly attracted by this mesmerising landscape and the image of New Zealand as an untouched Eden: a natural world, clean and green with breathtaking scenery. It's a place of peace and quiet, disconnected from the stresses of the contemporary

01 The lodge forms a long, low line in the landscape.

02 A Canterbury high-country luxury hut is set in the mountains.

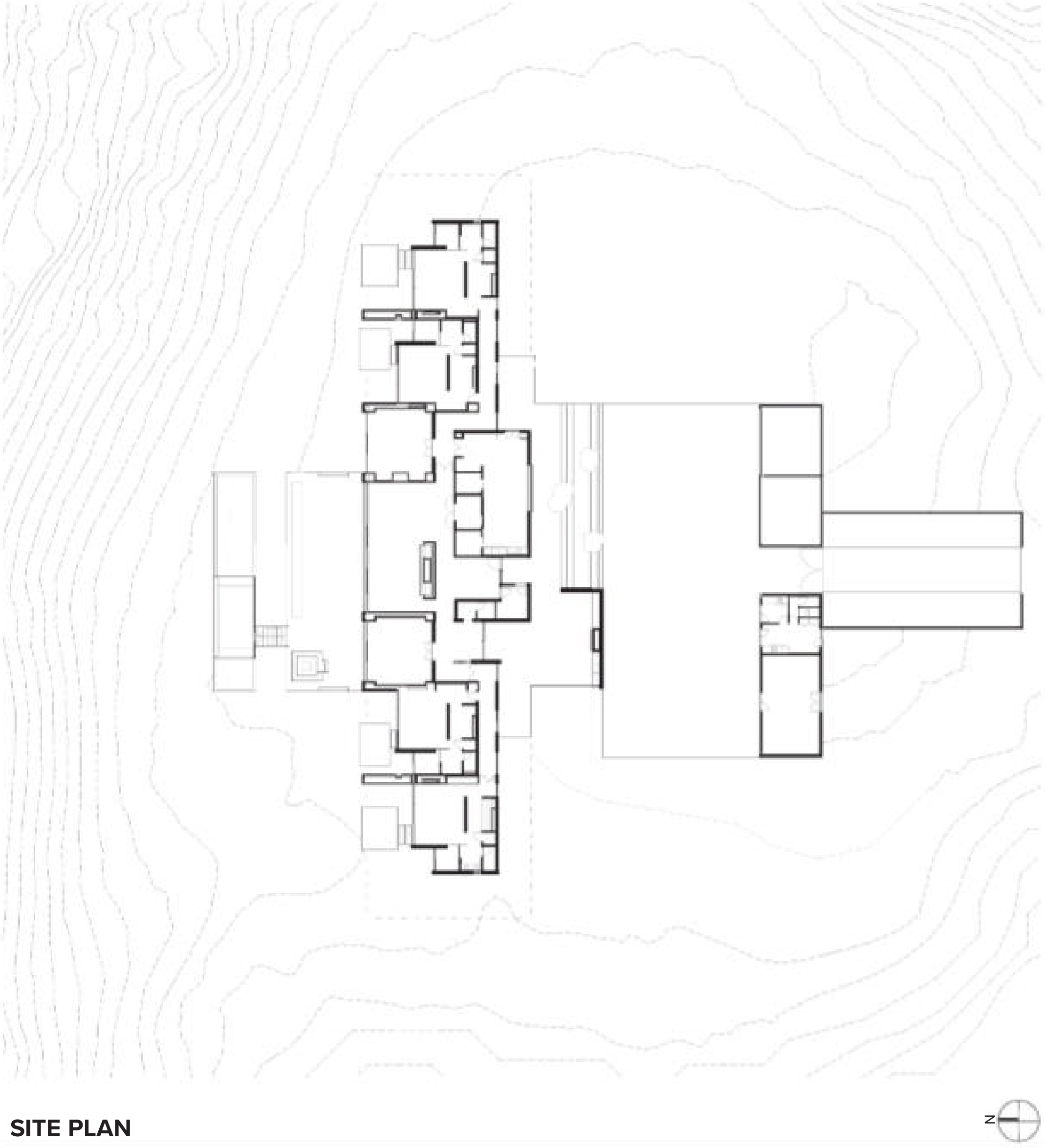

02

world, and a place to slow down, and to feel embedded and part of a larger, mysterious and awe-inspiring world of silent mountains, still lakes, framed skies and valleys disappearing into the dreams of distance.

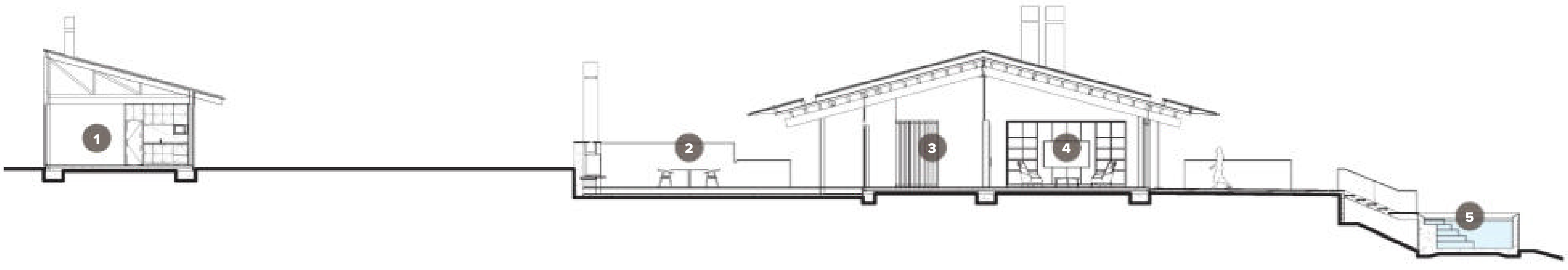
It is here that Warren and Mahoney has designed a lodge: a retreat from which to look out onto and in which to feel immersed within this sublime world. Safe, cocooned and hunkered down, it looks out at the sublimity beyond, like a figure in a Caspar David Friedrich painting.

The journey to the lodge is carefully orchestrated. You turn off State Highway 73 and, after passing over a bridge, you wind your way through a series of red farm buildings, unpretentious cousins of the Cass railway station, speaking amongst themselves of their past as utilitarian structures servicing this high-country run.

You leave them behind and ascend the slope, climbing to a plateau above. Around a bend, you see it, low and spreading, on the edge of the bank. You loop around and approach from the rear. The sequence is carefully considered, hiding then hinting at and teasing what is to come. You enter a forecourt between a pair of gatehouses, rumbling across cobbles and, then, the crunch of gravel. Sound, texture, visual anticipation and haptic sensation prepare you to enter the lodge itself. The main view is masked by the building and you are

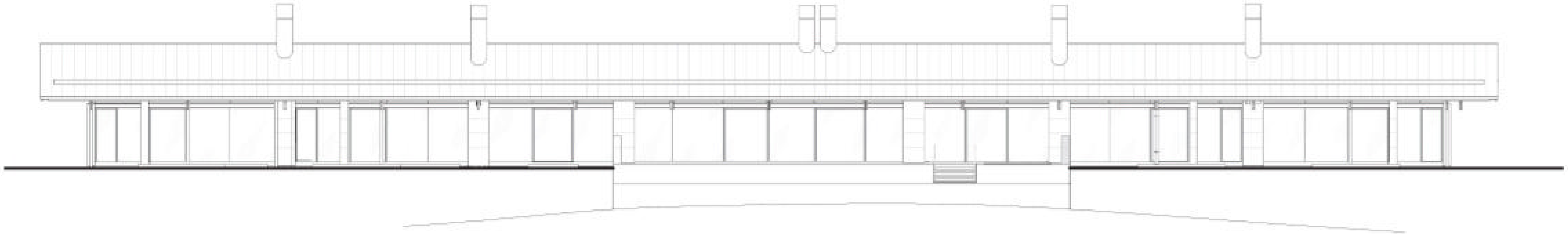


SITE PLAN

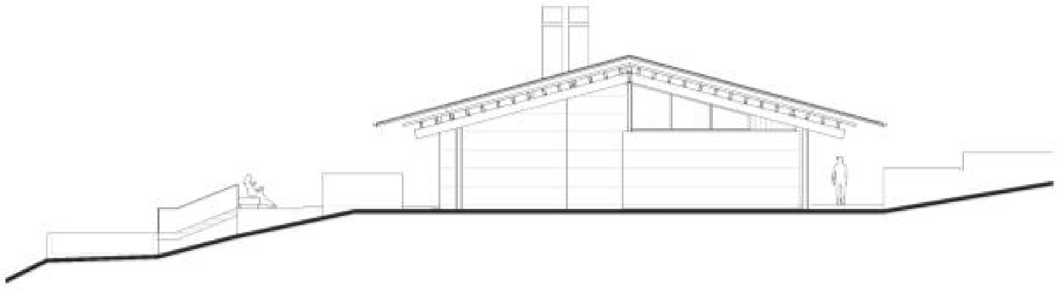


CROSS-SECTION

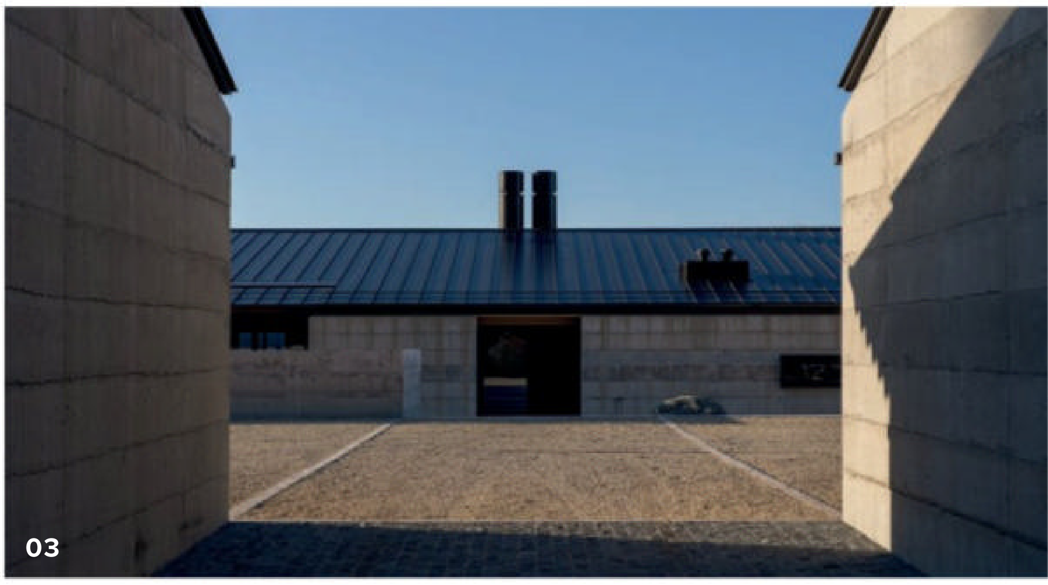
1 GARAGING **2** OUTDOOR DINING **3** FOYER **4** LOUNGE **5** POOL



NORTHERN ELEVATION



WESTERN ELEVATION



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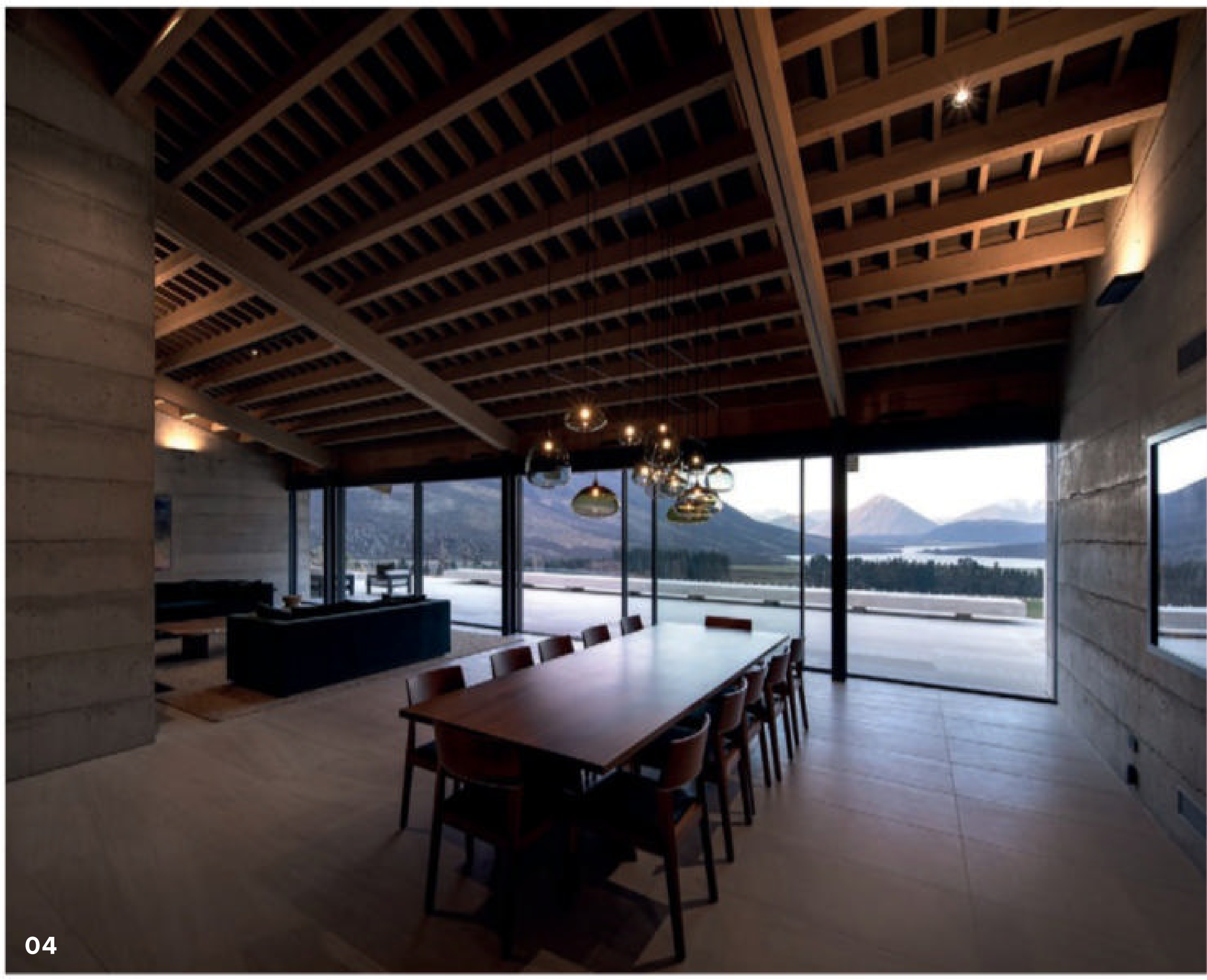
03 The entrance to the forecourt is between the gatehouses.



04

04 The main living area opens out to the view.

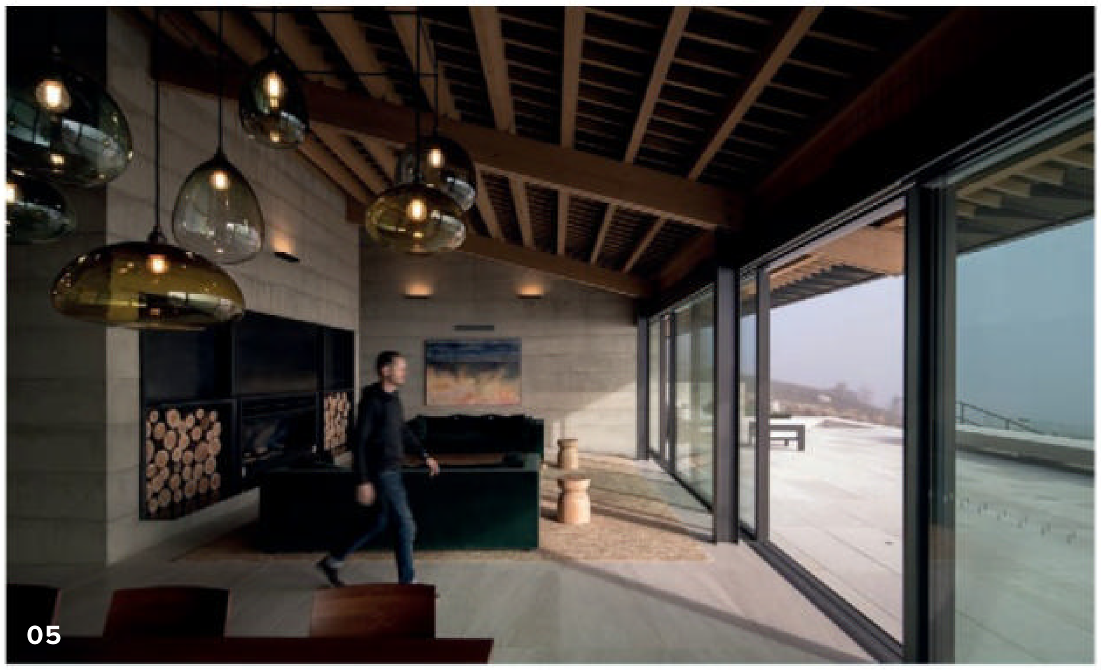
drawn to explore, entering through the symmetrically placed, solid timber door. You find yourself in a lowly lit entry hall and the teasing continues, with a concrete wall directly in front of you. Finally, as you move around this wall, the view is revealed, taking your breath away. The austere landscape stretches away below, past Lake Pearson to the conical Sugarloaf Peak beyond, framed on either side by mountain ranges, sentinels quiet and indifferent to the minor detritus of mankind below – the scratch of a road and a few scattered farm buildings lost in the vastness. The lodge takes full advantage of this sight, stretching all major rooms in a row along the ridge, sharing it equally together under a deceptively simple gabled form. You just want to relax, pour a whisky, sink into one of the couches, feel time slow and allow the rhythms of the natural world to take over.

Architecturally, the building is about its place and a desire to be part of this landscape, and a part of Aotearoa, its history and culture. It is as if the Kiwi farm structures, mountain huts and shearing sheds have been pulled apart, their essence analysed and reframed, and then reconstituted in a considered way. Their functional, vernacular, workaday character has been re-imagined. The linings have been removed and the ubiquitous Kiwi timber frame is exposed and expressed in the roof above. The solid walls dividing space are mostly masonry, beautifully conceived and constructed from separately poured layers of pigmented concrete, evoking the distinctive limestone structures of the area. The coverings that typically mask what is within are removed; there is no plasterboard anywhere and virtually no paint. It is what it is. Everything is oversized to give a generosity of scale. High ceilings and three-metre cantilevered eaves take the vernacular and scale it up, lifting it from its utilitarian origins to something special. Edges are thinned out, with a roof of dark-coloured standing-seam Colorsteel, utilising a double-gutter system to achieve a fine edge to the overhanging, low-pitched gable roof. Along with the sharp edges of the steel columns, this lightness contrasts with the weight of the massive concrete buttress walls anchoring the structure to the ground.

Many of the fixtures and furniture are Kiwi, with locally made beds, joinery and light fittings, and even the crockery was made specially for the lodge. It is a highly refined and luxurious version of Kiwiana: an elegant shed, a grand back-country hut. There's a type of alchemy in its transformation of the utilitarian into luxury.

Yet, there are a few jarring notes. Small patches of manicured lawn and foreign deciduous trees speak of an imported vision of what a luxury resort should be. The building sits demurely, somewhat back from the edge of a precipice: not a choice of the architects who were after the drama of truly perching on the edge, overlooking this magical land below. But these are minor quibbles and, overall, the lodge is a beautifully conceived solution to the challenging issue of how to place a new structure within this mythical landscape. It does this by reflecting the qualities of the place in a sensitive way, without awkward intrusion. The low-slung, hunkered-down form stretches horizontally in long cantilevers, Frank Lloyd Wright-like. Made of natural materials whose colours and textures merge into the environment, it is a sympathetic addition to the landscape that enhances rather than detracts.

Surrounded by a beautifully crafted and constructed high-country hut, visitors feel immersed in a landscape of antipodean dreams and imagination. Not the nowhere place of Erewhon, this lodge is, instead, rooted to its place, this Aotearoa landscape haunted by myths and stories. It is a place of tranquillity, a place that allows well-off visitors the luxury to dream. The Castle Hill limestone monoliths, Kura Tawhiti, like mysterious, natural Rapa Nui moai, are the gatekeepers to this place, speaking of times past and imagined. If the wind is right, you might hear the lonely call of a distant train pulling into the Cass railway station way off down the valley. And, as the evening light dims and the quiet descends, you could almost imagine that moa do still exist in the dense, dark-green mountainsides of the Craigieburn Range close by.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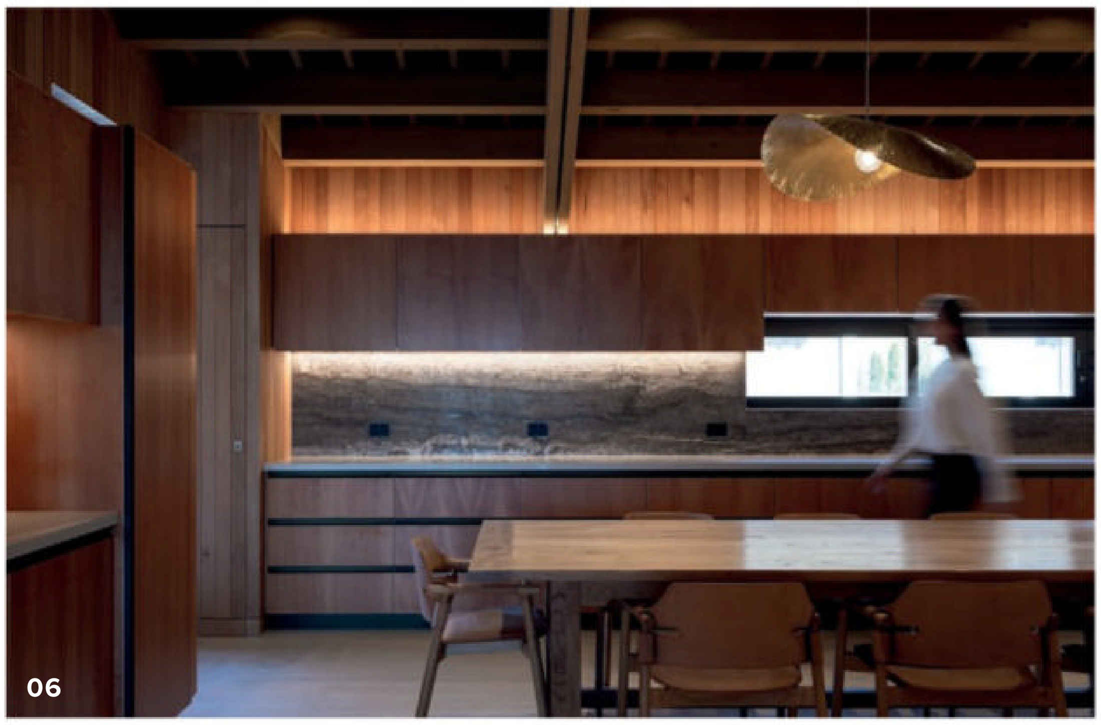
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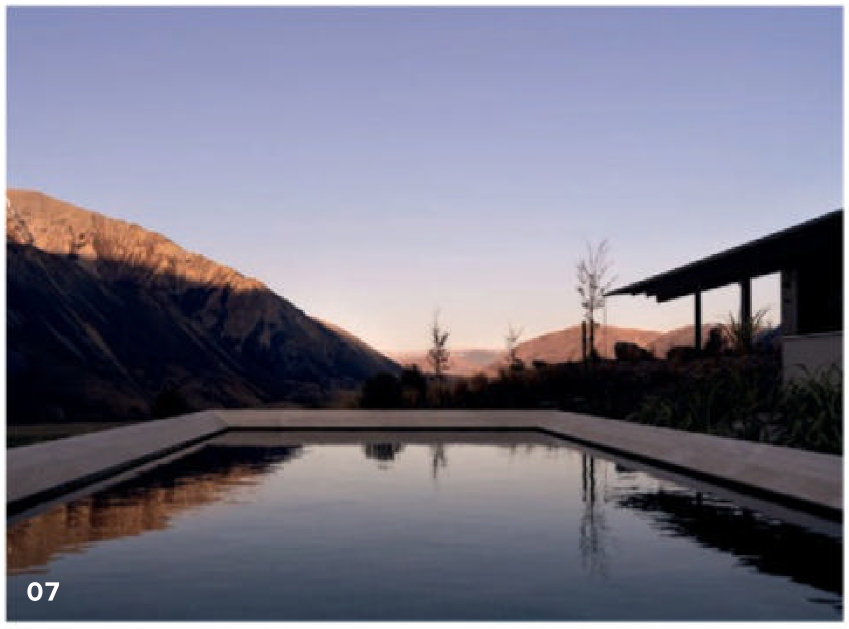
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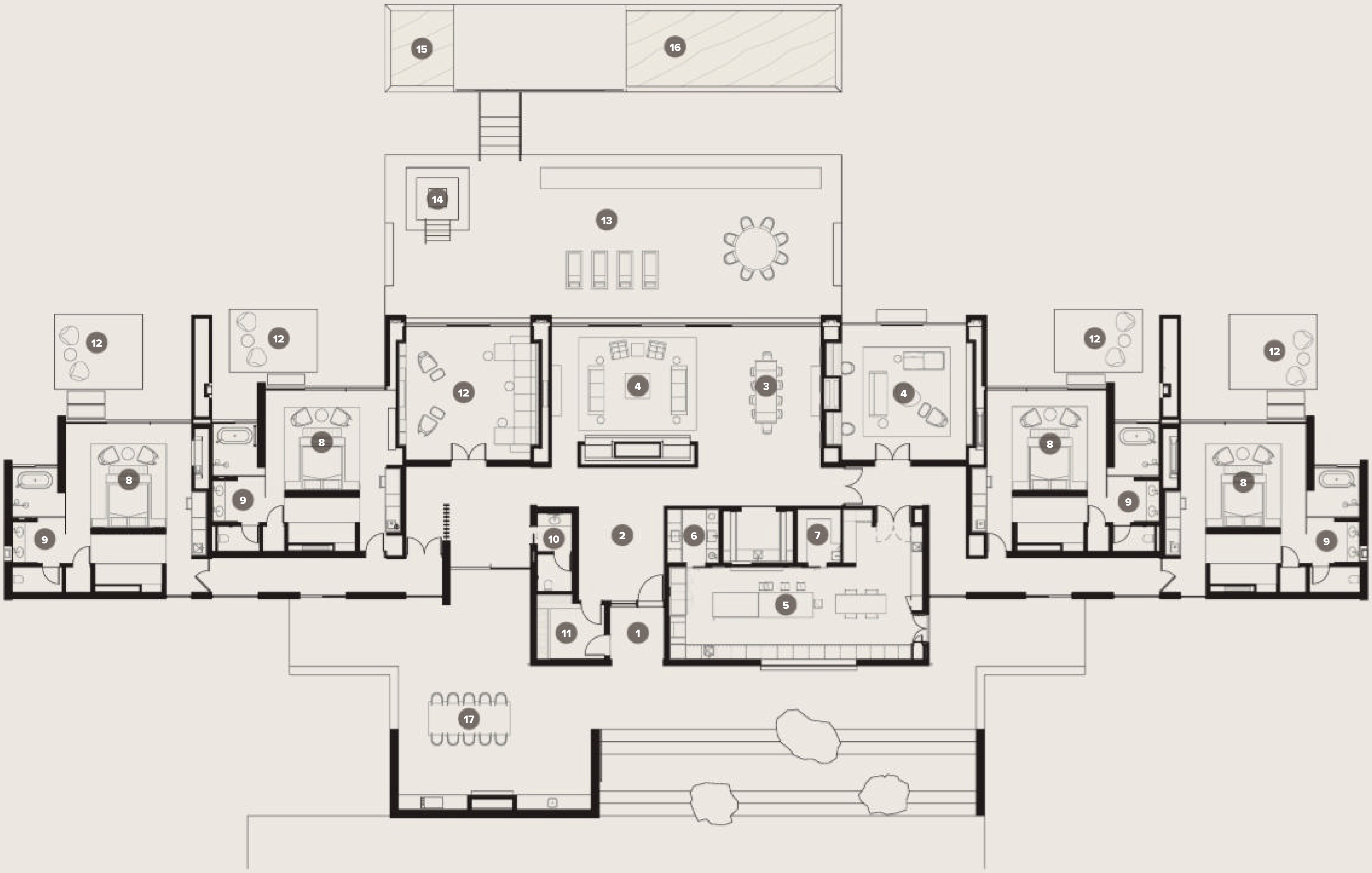
05 The building has exposed timber roof framing, in-situ poured concrete walls and a limestone-tiled terrace.

06 The homestead boasts a well-appointed chef's kitchen.

07 The swimming pool sits within the landscape.



FLOOR PLAN

N

1 ENTRANCE
2 FOYER
3 DINING AREA
4 SITTING ROOM
5 KITCHEN
6 WASH ROOM
7 SCULLERY
8 BEDROOM
9 EN SUITE
10 BATHROOM
11 BOOT ROOM
12 DEN
13 TERRACE
14 FIRE PIT
15 SPA POOL
16 POOL
17 OUTDOOR DINING

Project Information

LOCATION Craigieburn Valley, Lake Pearson, Central Otago

FLOOR AREA
Homestead: 760m^2
Garage and service buildings: 180m^2

TIME SCHEDULE
Design, documentation: 9 months
Construction: 24 months

ARCHITECT Warren and Mahoney

PROJECT TEAM
Jonathan Coote, Simon Laurie, Margie Phillips, Rita Scott, Sebastien Gapinski, Tim Hervey, Joseph Hampton

BUILDER/CONTRACTOR Roland Hoogervorst – Hoogervorst Builders

STRUCTURAL ENGINEER
Ruamoko Solutions

SURVEYOR
Inovo Projects

HYDRAULIC, MECHANICAL AND ELECTRICAL CONSULTANT
TM Consultants

FIRE CONSULTANT FireForce

ACOUSTICS
Powell Fenwick Acoustics

PROJECT MANAGER
Inovo Projects

GEOTECHNICAL CONSULTANT
Ruamoko Solutions

PLANNING CONSULTANT
Inovo Projects

LANDSCAPES
Rough Milne Mitchell

INTERIORS
Jessica Close Interiors

WINDOWS APL

LIGHTING Monmouth Glass Studio, Nightworks Studio, ECC

ROOFING Eurotray Roofing, CS Roofing, Techlam

FINISH Dryden WoodOil

WALLS Rosenfeld Kidson, Peter Fell

JOINERY House of Joinery

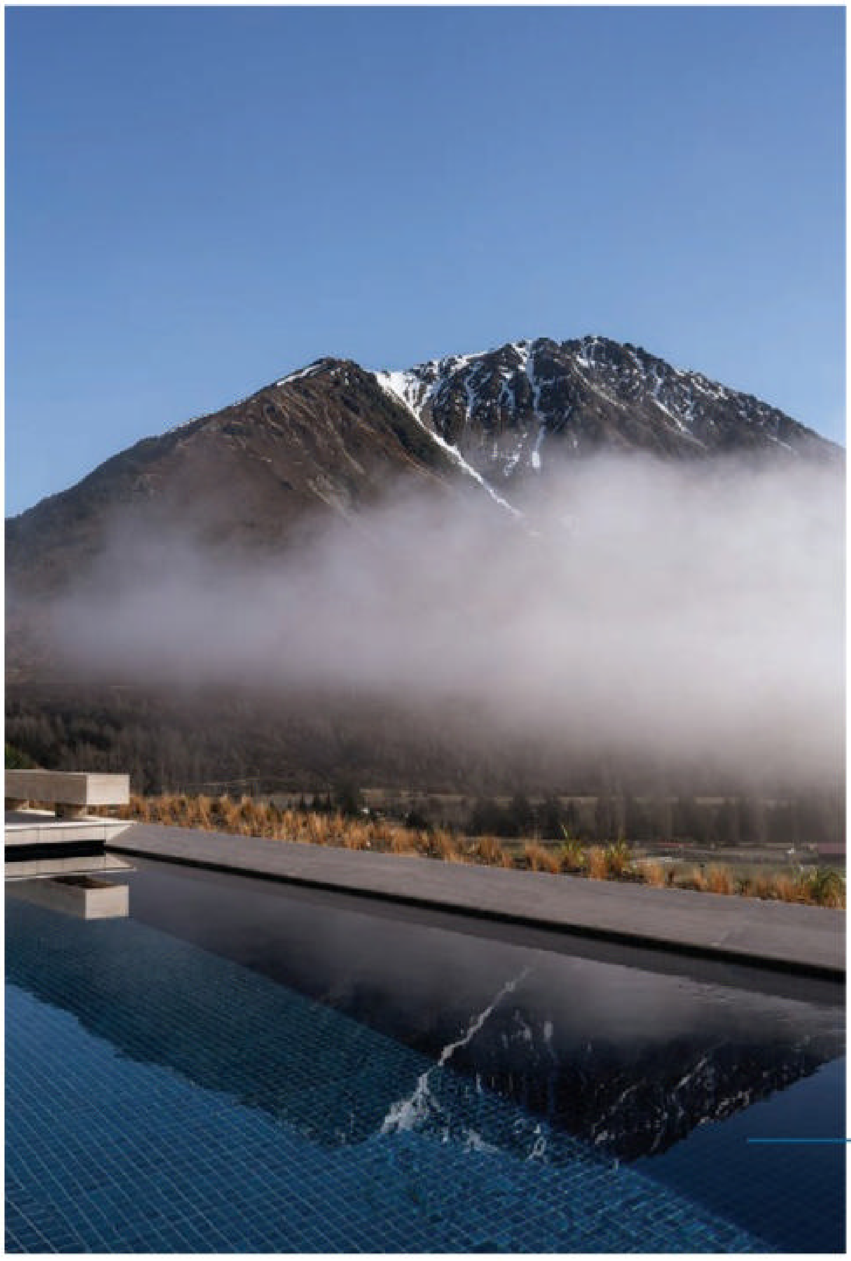
ARCHITECTURAL HARDWARE
Windsor Hardware

FLOORING AND TILING
Designastyle – limestone

INTERIOR PRODUCTS
Quadrodesign, Escea, Warmington Fires, Electrolux, Mitsubishi

ARTWORKS *Gatecrasher* by Miranda Parkes, *Mutunga Kore* by Maioha Kara, *Forgotten Laneways* by Matt Arbuckle

POOL Niveau Pools & Construction



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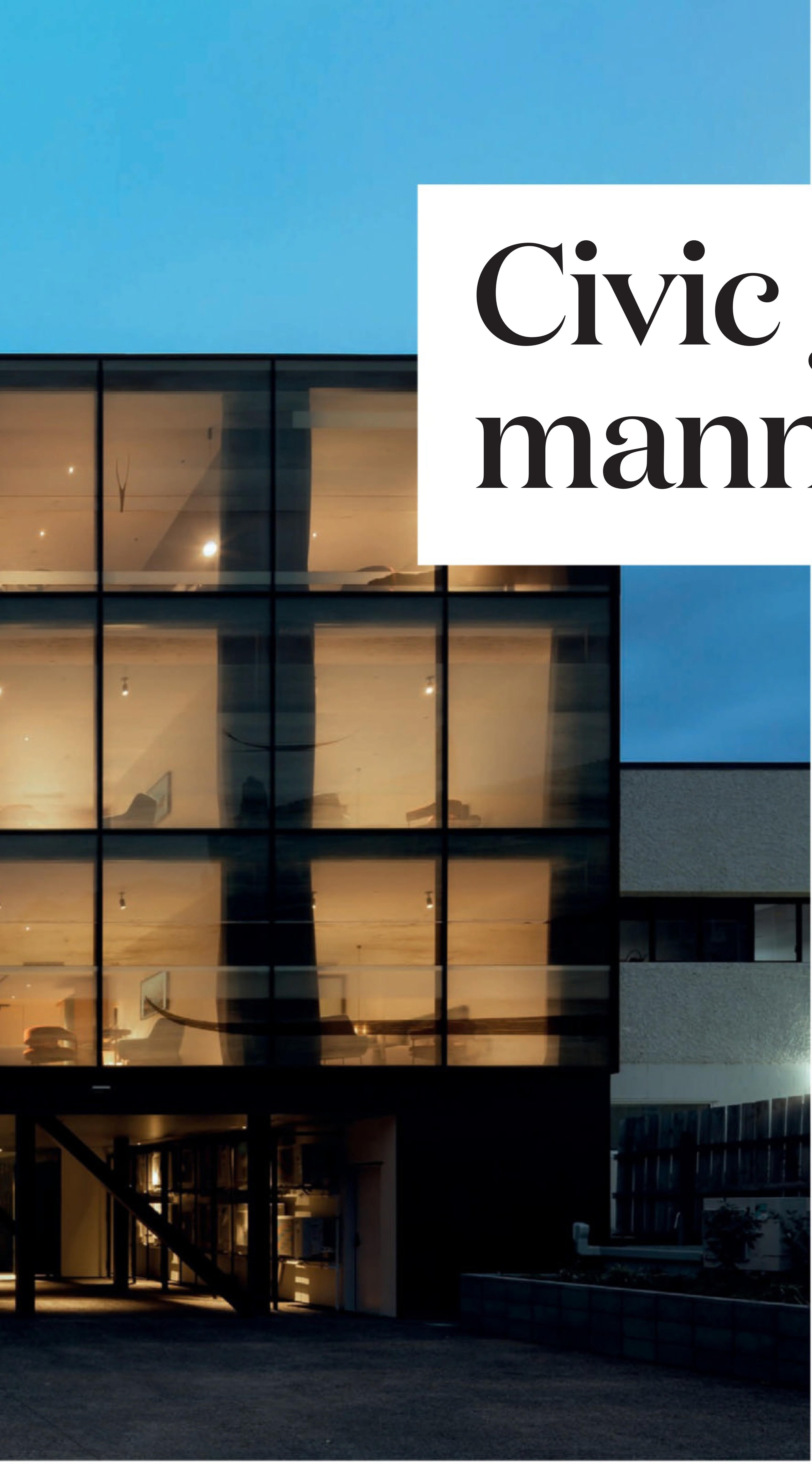
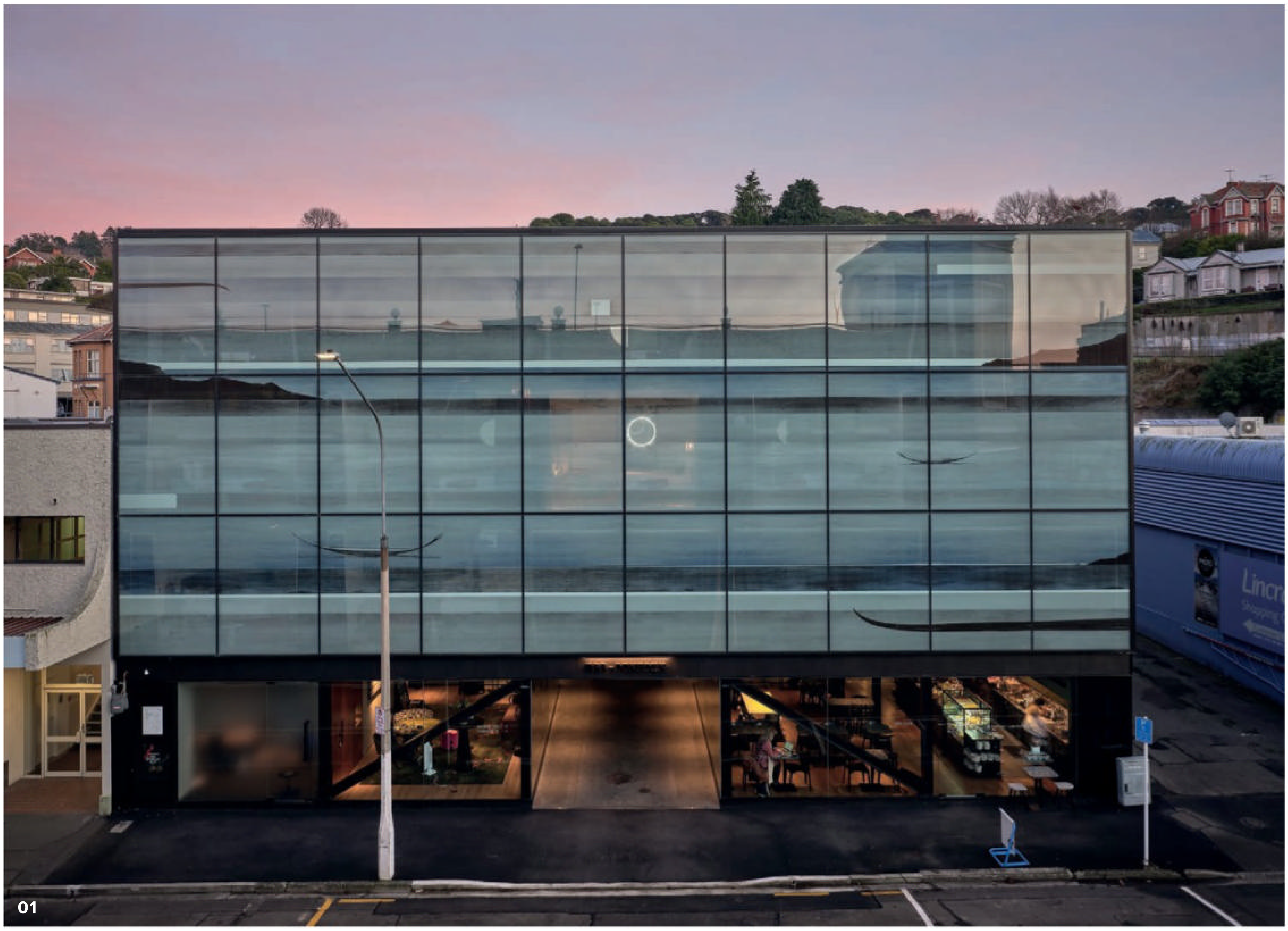


Civic good manners

John Walsh talks to Gary Todd of **Gary Todd Architecture** about his award-winning **Ebb-Dunedin** and its underlying narrative to connect the building in place and time.

Photography
JEREMY HOOPER
SAM HARTNETT

LEFT
The street elevation of Ebb-Dunedin shows the hotel's reception area and a public café flanking the drive-through entrance. Artist Simon Kaan's scenes of waka arriving in Ōtago Harbour are digitally imprinted on the glazed façade. Image: Jeremy Hooper.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EAT YOUR HEARTS OUT, STEVENS LAWSON, Fearon Hay and RTA Studio – your awards' hit rates are impressive but Dunedin architect Gary Todd's is well-nigh perfect. In 2022, almost 50 years after he started out in architecture as a teenaged 'print boy', Todd entered the Institute of Architects awards programme seriously for the first time. His firm's project, Ebb-Dunedin in downtown Ōtepoti, not only won a New Zealand Award but gained top-tier recognition in the form of the Sir Miles Warren Award for Commercial Architecture.

That's quite a feat of architectural summiting and it would be understandable if Todd regarded Ebb's elevation as the apotheosis of his career. Not so. He prefers to see the Sir Miles Award not as the culmination of a journey but as confirmation he's on the right track. Todd's on a mission to make a difference – to improve the built quality of his city and, in the face of a climate crisis, reassert the centrality of the architect in the design process.

Like all architectural projects with happy outcomes, Ebb-Dunedin is the result of various components clicking into place. Serendipity always plays a part in such synchronicity. The building is an exemplary case of an architect recognising an opportunity and, to the benefit of a private client and the advantage of the public realm, making the most of it. Todd received the design commission in the time-honoured manner of professional men and women in smaller (and larger) towns: that is, via a personal contact. The architect's friendship with the new owner of a site on Filleul Street, just a block west from George Street, Dunedin's main retail street – currently receiving an extensive revamp, the progress of which is grumpily annotated on the letters page of *Otago Daily Times* – allowed him leeway to advocate for a different development option.

The landowner, a local investor with an unusually long-term perspective, was considering putting an apartment building on the site but Todd made the case for a small hotel. This, he argued, would be a fitting use of the central city plot; not only would the building respond to a typological need – boutique hotel accommodation is

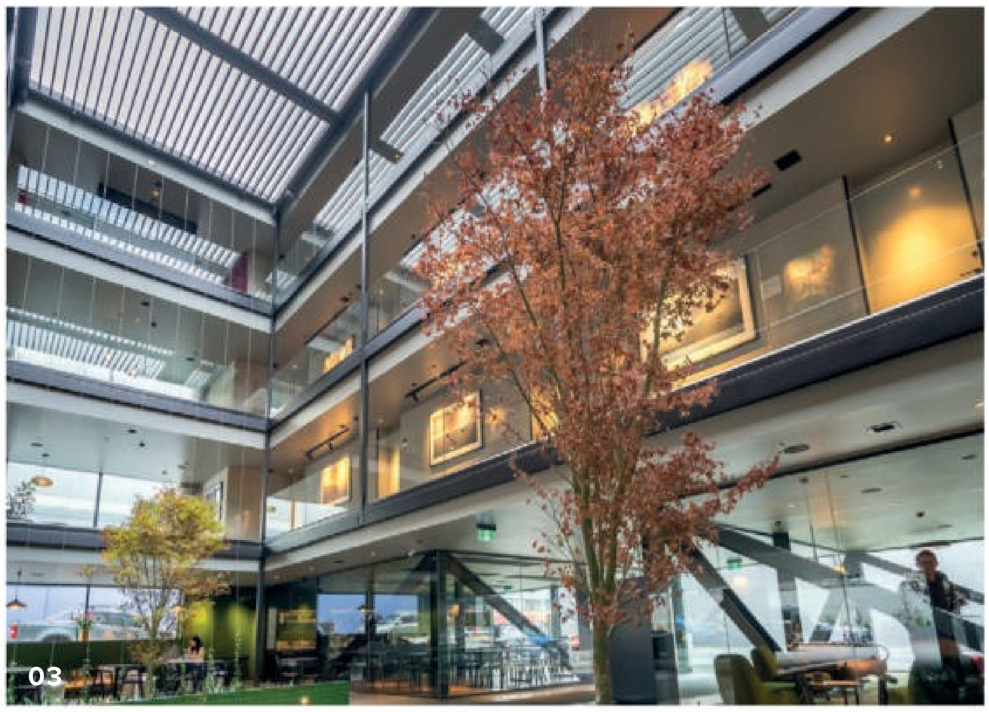
01 The project enlivens a mixed-use precinct, situated a block away from Dunedin's main retail street. Image: Sam Hartnett.

in short supply in Dunedin – but it would also enliven a mixed-use precinct with a rump of characterful, if not especially well-maintained, commercial and residential heritage buildings. In particular, the building might model some civic good manners on a stretch of streetscape miserably dominated on one side by the rear elevation of the Meridian Mall: a mute wall that unwittingly supplies a strong argument for the establishment of a Dunedin urban design panel.

Ebb is a kind of built manifesto – Todd's *apologia pro vita sua*, you might say, but quietly, in Presbyterian Dunedin. The building's private and public purposes, its appropriate scale – it did receive one floor of height dispensation – and consideration of context, its design principles and the materials and methods of its construction, are evidence of what Todd has learned as an architect and testimony to what he believes is important.

There would be few more convincing frontpersons for any campaign promoting continuing professional development. The son of a father who was a carpenter and joiner and, later, a building inspector, Todd was "always interested in architecture", he says. He entered what was, and significantly remains, a vocational field careful to police the distinction between technical roles and professional status, through the blue-collar gate, apprenticing at the venerable Dunedin practice of Mason & Wales. Seven years later, he moved to the Ministry of Works where he was assigned to, among other projects, the design of Cromwell Town Centre. He then joined Dunedin firm Harrison Gillies Architects, where he worked on Otago Polytechnic, before setting up his own practice, which is now a five-strong office that focuses on residential and commercial work in Dunedin and Central Otago. In 2013, Todd became a capital-A Architect after successfully submitting a portfolio of his work, including the restoration of Dunedin Railway Station, to the New Zealand Registered Architects Board. He is, by any measure, hugely experienced – he estimates he has worked on more than 1000 projects of all sizes and types during his time in practice.

02 A guest lounge is sited at the northern end of each of the three accommodation levels. Image: Sam Hartnett.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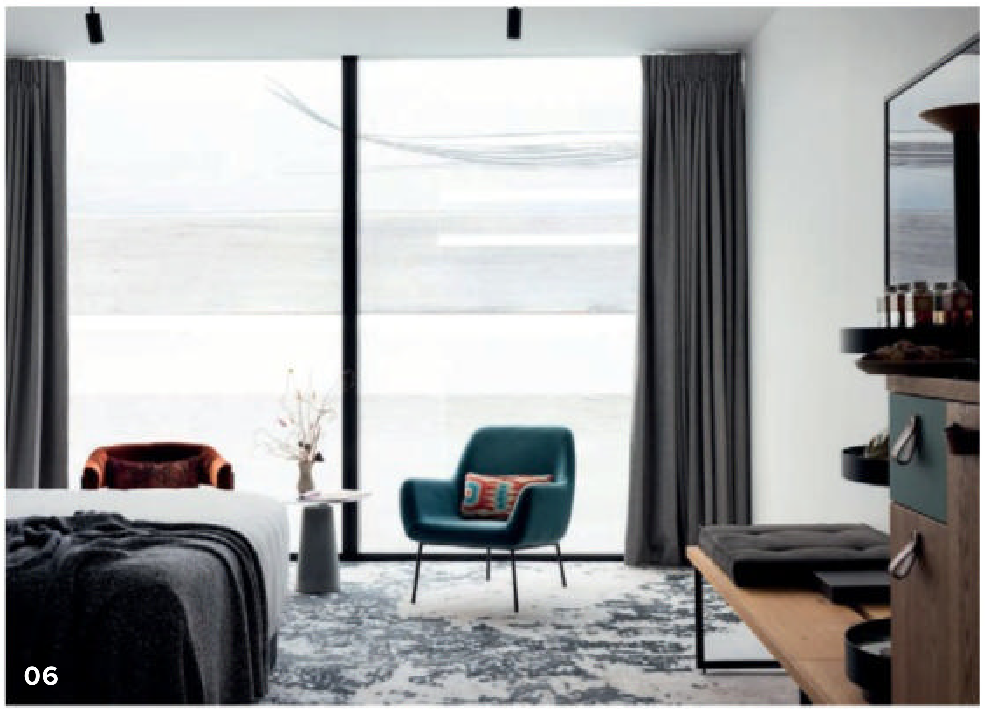
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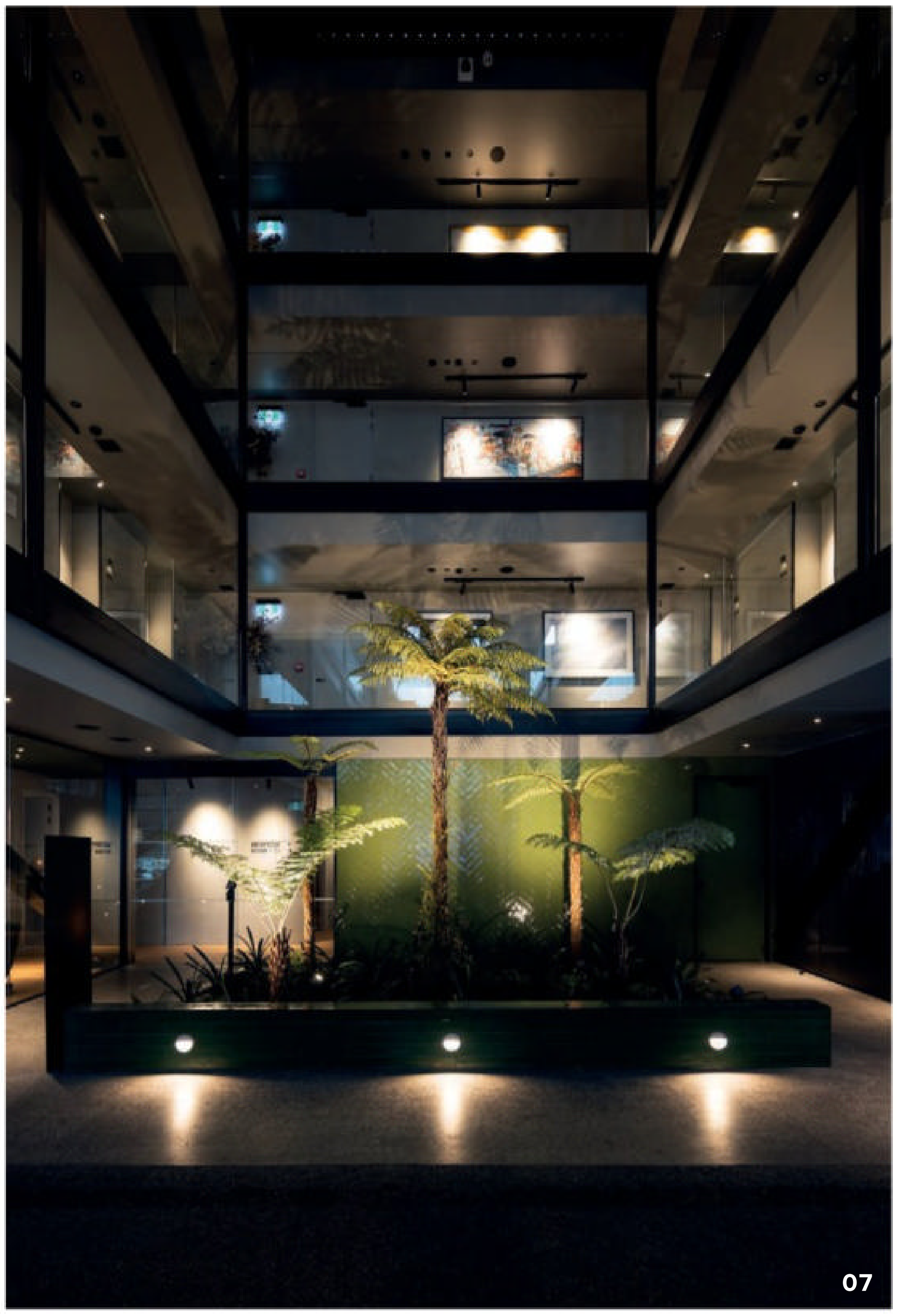
Todd says that, over the past decade, he has become increasingly conscious of the larger contexts in which architects operate, and the challenges they have a duty and a competency to address. His awareness was heightened in 2015, he says, by the coincidence of local and global events: a "one in a hundred years" – a meaningless descriptor, these days – flood that inundated South Dunedin and the signing of the Paris Agreement (the Paris Climate Accords). In Dunedin, like everywhere else, it's clear that the design of urban environments now has an urgent existential dimension. "I thought, 'Who's going to do something about this?,' " Todd says. "As architects, it's our role and responsibility to lead the way."

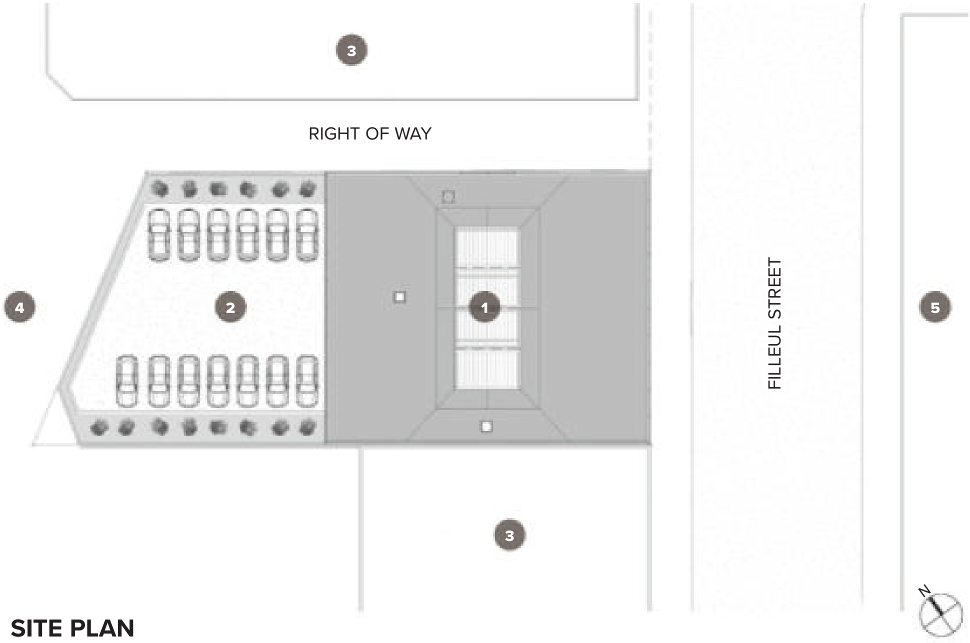
Todd says his environmental thinking has evolved over the years, latterly under the encouragement of his children (his son is a builder and his daughter an architectural designer). "They give me books to read," Todd says. "We're a green family." But there is also a long-term consistency to Todd's design philosophy. Ebb-Dunedin is a contemporary point on the continuum of a career that began when modernism still held sway in New Zealand architecture. On the hotel's rectangular modernist form, Todd has deployed a classic modernist and rather industrial material palette, which is substantially prefabricated – concrete panels, steel joinery, glass curtain walls – and, at the other end of the building's life, will be easily demountable.

The hotel is organised around the atrium that rises from the ground level, with its informal reception area, public café, undercroft parking, garden and green wall through three floors of guest rooms, all accessed off the art-lined walkways/corridors surrounding the internal void, to the rainscreen roof. The idea, Todd says, was to impart some legibility to a layered ascent from ground to sky. Narrative is important to this project; Todd was concerned to "tell a story" in order to connect the building in place and time. That is, he sought to establish geographical and historical relationships between the building and its immediate surrounds and wider site. This was not at all a straightforward exercise; Todd wanted the building to respect and contribute to the neighbourhood but had to accept that, after decades

03 The hotel is organised around the atrium that rises from the ground floor to the rainscreen roof. Image: Jeremy Hooper.

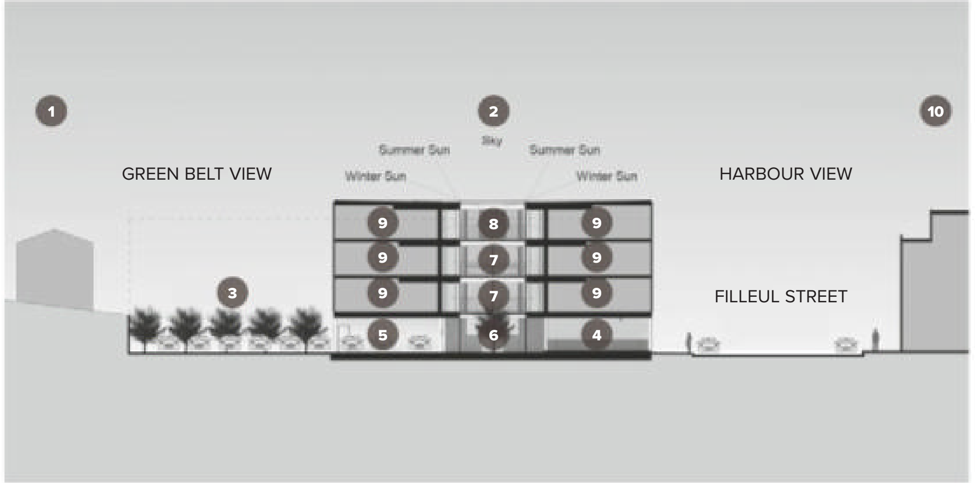
04 The café, which serves both guests and the public, extends into the internal atrium. Image: Jeremy Hooper.





SITE PLAN

1 EBB-DUNEDIN
2 CAR PARK
3 RETAIL ZONE
4 RESIDENTIAL ZONE
5 HERITAGE ZONE



CROSS-SECTION

1 RESIDENTIAL ZONE
2 RETAIL ZONE
3 CAR PARK
4 CAFÉ AND RECEPTION
5 ACCESSWAY
6 COURT
7 ATRIUM
8 LOUNGE
9 HOTEL ROOM
10 HERITAGE ZONE

of indifferent development, Filleul Street didn't have much to give in return. The once locally proximate foreshore has long since been lost to reclamation – a surrender alluded to in Ebb-Dunedin's name – and, in addition to the mall's backside, much of the street is monstered by a multi-level car park.

If context was lacking, the answer was to re-imagine it and offer it back to the street. Ebb-Dunedin's signature design element – from a public or urban design perspective – are the glass curtain walls on the building's front (east), rear (west) and side (north) elevations. The 15 glass panels that clad the upper three levels of both main façades – there are fewer panels on the building's narrower north side – are imprinted with a work by Ōtepoti artist Simon Kaan, illustrating the arrival of waka in Ōtago harbour. It's a quietly elegiac work which rewards the daytime gaze; at night, the hotel's lighting lends a welcoming lantern effect to old Filleul Street. (Perhaps the diurnal/nocturnal dichotomy expresses two sides of the artist's lineage – Ngāi Tahu and Chinese.)

As for the core commercial business of the design: accommodation space on the hotel's two lower guest floors is democratically apportioned, each of the 10 rooms occupying 35 square metres. On the top floor, three of the rooms sacrifice their space for the hotel's sole large suite. Market research by the architect and client – who, enthused by the project, decided to operate the hotel and not just own it – settled on a model not dissimilar to that of the Australasian chain QT Hotels. That company incorporates art and contemporary design in its hotel fit-outs. Ebb-Dunedin's room design was carried out by Sydney interiors practice Indyk Architects, working at, perhaps, the more restrained end of their fit-out spectrum.

Hotels are their own little worlds: self-contained retreats and, not blessed with a scenic outlook, Ebb-Dunedin is necessarily something of an urban oasis. Admirably, it is, in its generous disposition and regenerative intent, much more than that: an object, as Todd says, in service of a larger objective.

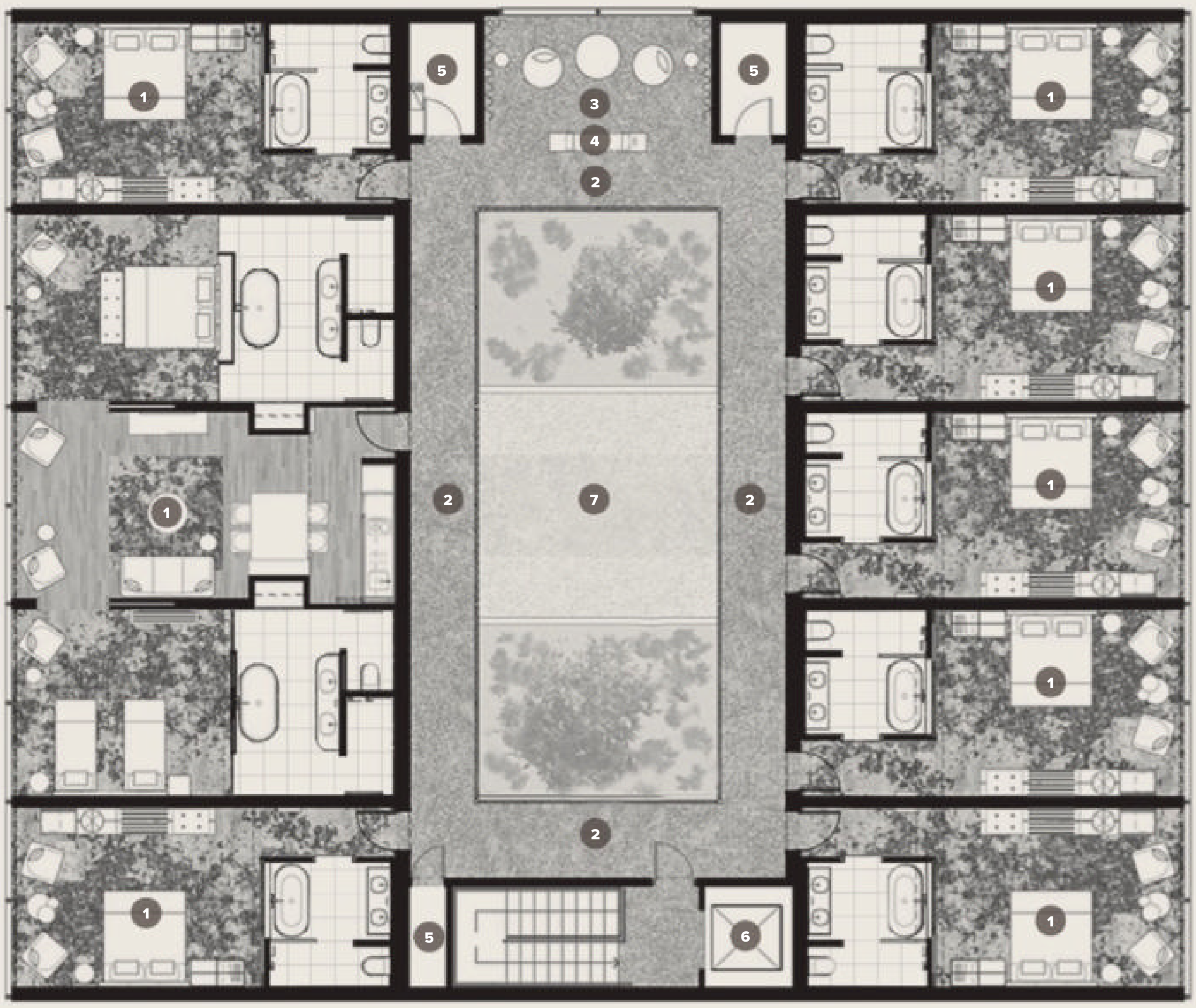
05 The upper-level walkways leading to guest rooms serve as gallery space. On level 2 are prints by landscape photographer Irenaeus Herok; works on levels 3 and 4 are by Ilya Volykhine and Sofia Minson. Image: Jeremy Hooper.

06 The guest bedroom interiors were designed by Indyk Architects. Image: Jeremy Hooper.

07 The design is, literally, grounded in planting at the base of the atrium. Image: Jeremy Hooper.

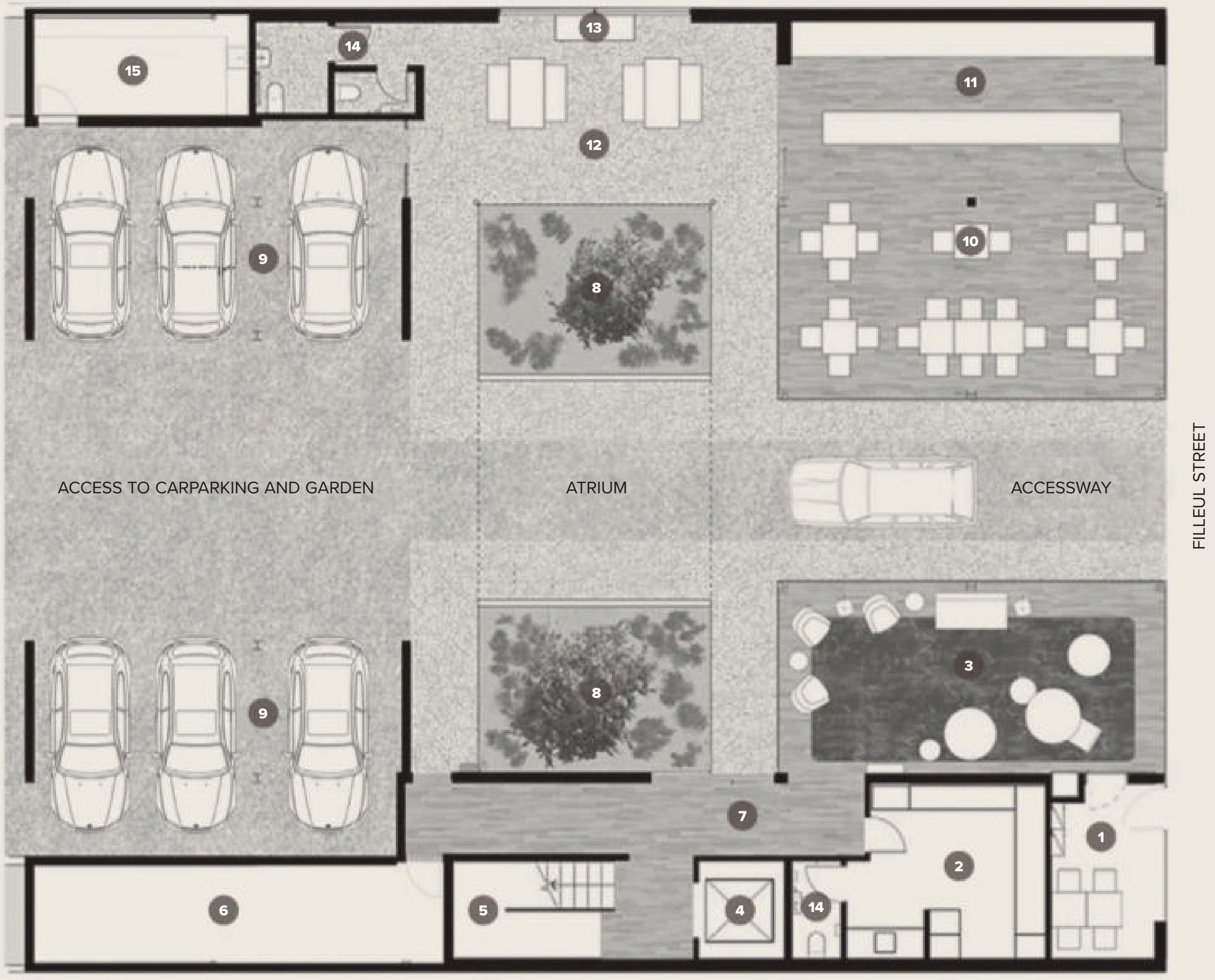
Project Information

LOCATION 82 Filleul Street, Dunedin
SITE AREA 1004m²
FLOOR AREA 2000m²
NUMBER OF STOREYS Four
TIME SCHEDULE
Design, documentation: 12 months
Construction: 12 months
ARCHITECT Gary Todd Architecture
PROJECT TEAM
Gary Todd, Courtney Todd
BUILDER/CONTRACTOR
Stewart Construction
STRUCTURAL ENGINEER Upright
HYDRAULIC ENGINEER Foleys
MECHANICAL ENGINEER
Davies Heat'n'Cool
ELECTRICAL ENGINEER
RBS Electrical
LANDSCAPE CONSULTANT Nichol's
INTERIOR CONSULTANT
Indyk Architects
LIGHTING CONSULTANT ECC
FAÇADE ENGINEER
Hagley Commercial, Thermaseal
QUANTITY SURVEYOR Rawlinsons
SURVEYOR Terramark
GEOTECHNICAL CONSULTANT
GeoSolve
GLASS PRINTING
CONSULTANT Thermaseal
PLANNING CONSULTANT
Gary Todd Architecture
FIRE CONSULTANT
Fire Design Solutions
ACOUSTICS Marshall Day
MANAGEMENT
CONSULTANT Otherplaces
BRAND CONSULTANT Maud
ROOFING Sealco Waterproofing Systems
EXTERNAL WALLS Bradford Precast,
Tile Centre, James Hardie
INTERIOR FINISH
Rockcote Artisan Plaster
FLOORING ntgrate
WINDOWS Aurae
GAS FIRES Escea
LIGHTING ECC
FURNITURE Simon James,
Remodern Bentu, A. H. Beard



LEVEL 4 UPPER-FLOOR PLAN (LEVELS 2 AND 3 ARE SIMILAR)

1 HOTEL ROOM/SUITE
2 WALKWAY
3 LOUNGE
4 FIRE
5 STORE
6 LIFT
7 ATRIUM



LEVEL 1 GROUND-FLOOR PLAN

1 HOTEL OFFICE
2 HOTEL STAFFROOM
3 RECEPTION
4 LIFT
5 STAIRS
6 HOTEL STORE (BACK OF HOUSE)
7 FOYER
8 GARDEN
9 PARKING
10 CAFÉ
11 KITCHEN
12 CAFÉ COURT
13 FIRE
14 TOILETS
15 CAFÉ STORE

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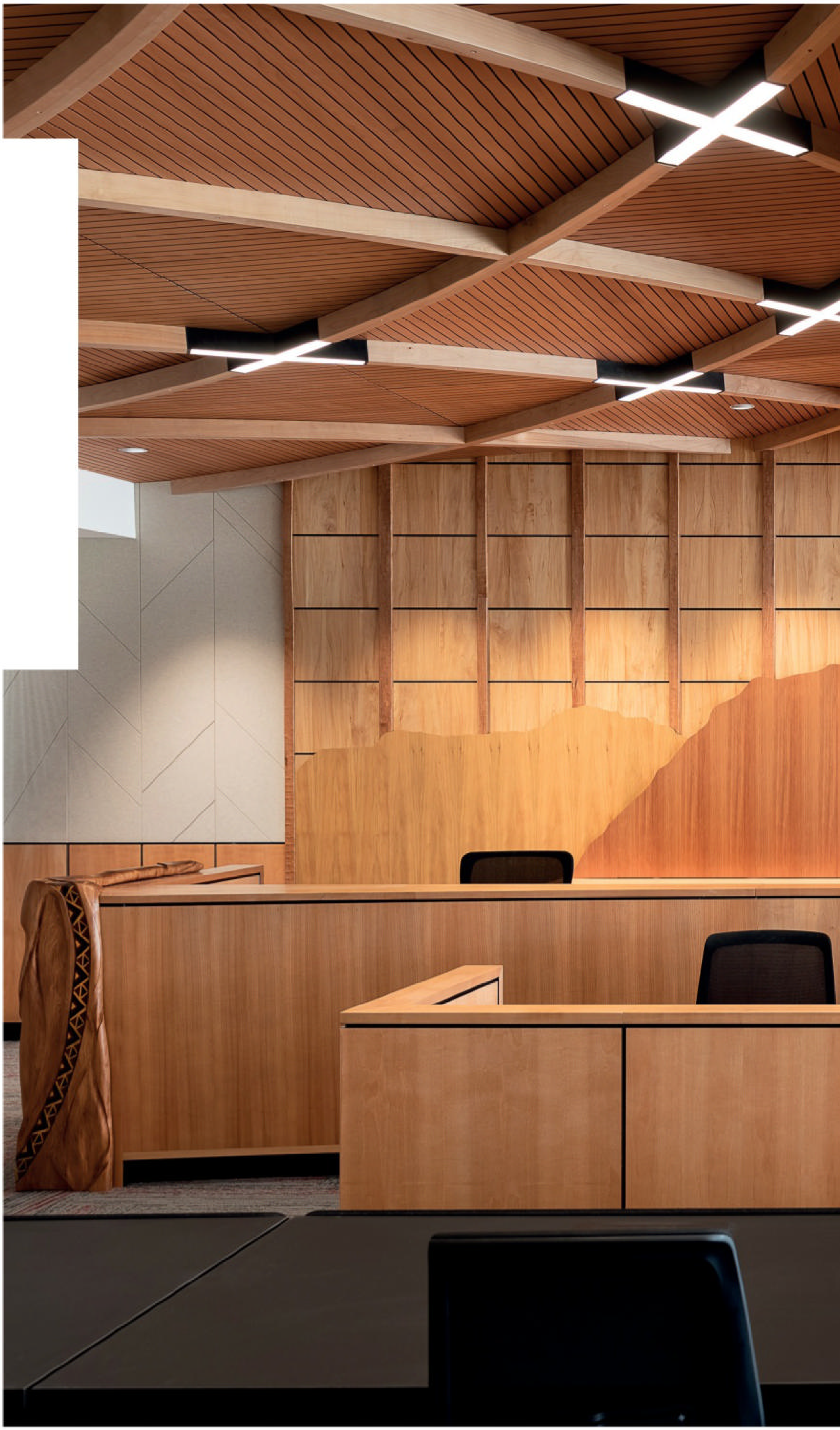
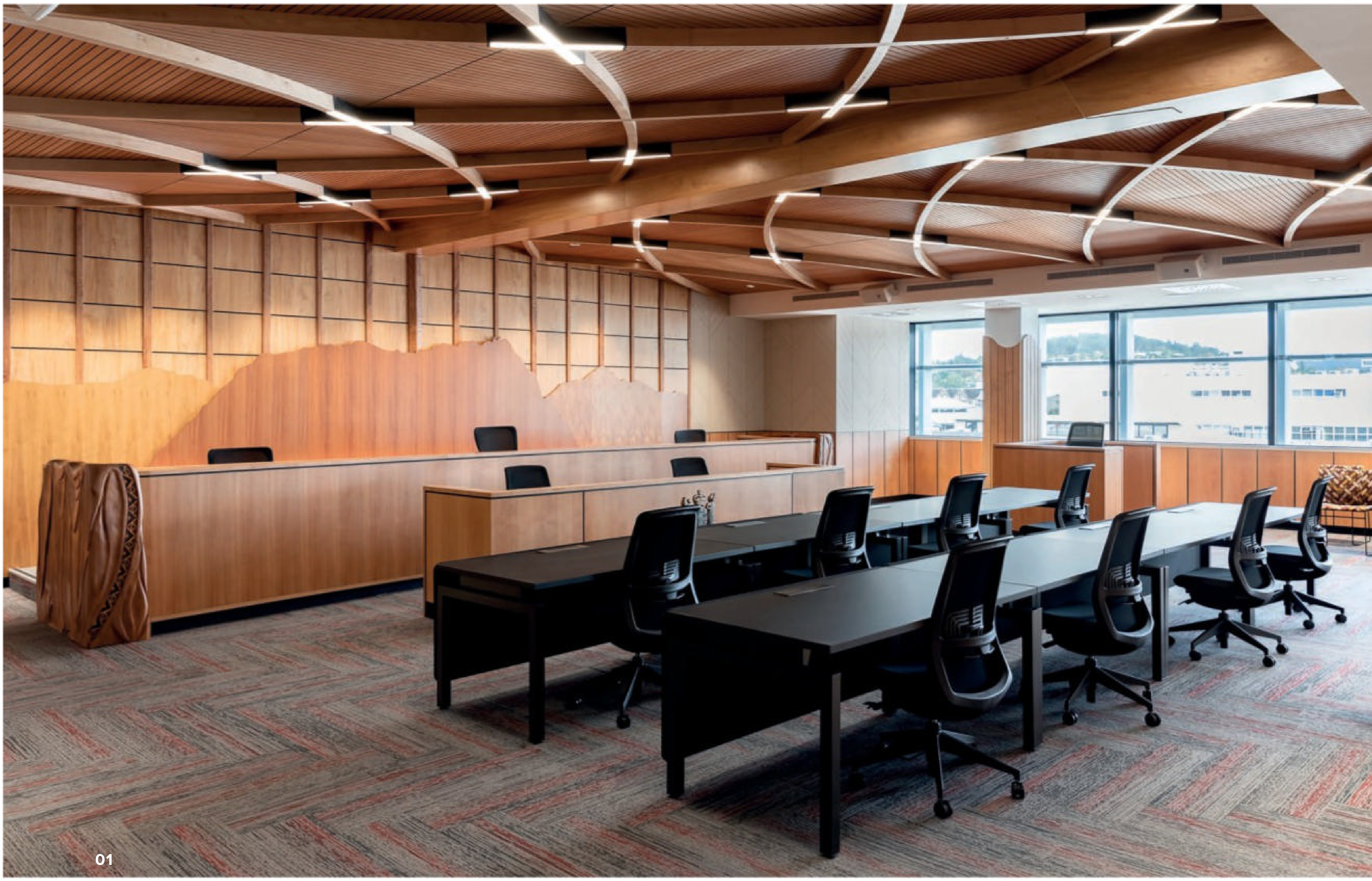
He kooti hou

Jade Kake explores the multilayered design features of **Te Kooti Whenua Māori**, the new Māori Land Court in Whangārei, by **GHDWoodhead creativespaces** and **Studio Pasifika**.

Photography
MICHELLE WEIR



RIGHT The main courtroom interior incorporates a ply detail in the ceiling, which reflects the traditional use of the kākaho stem of toitoi to line ceilings.


01

KA TŪ AU KI TE TIHI O TŌKU MAUNGA O Parihaka ki te mihi ki te whitinga o te rā. E tū ana au ki ngā tapuwae o ōku tūpuna i noho ai ki konei. Tirohia ki Manaia, ki tētahi o ngā pakiaka o Ngāpuhi, mihi ki te tūpuna ka tū tonu hei kōhatu, anei te toto e heke mai nei, mai i tēra maunga ki au. Titiro ki Pukenui, ki te uru, mihi ki te taha o Te Parawhau, ki ērā tāngata ki te tonga o te rā.

For Māori, the connections to Te Kooti Whenua Māori are complex and intensely personal. These experiences can be fractious and multilayered. Te Kooti can be a setting for rangahau, for wānanga ā-whānau – perhaps the beginning point of a thread to be unravelled, family secrets and whakapapa connections lying dormant – a site for reconnection. It is also, historically, a site of grief, a site of tāhae whenua but, also, more hopefully, a site of emancipation, of reconnection and of restoration, both now and into the future.

There is approximately 5.2 per cent of the New Zealand land mass retained in Māori freehold ownership, administered under Te Ture Whenua Māori Act 1993. In Whangārei, this is closer to 4 per cent, with the Waitangi Tribunal conceding that Whangārei was left “virtually landless”.[1] It is against this backdrop of loss and land alienation that the new Kooti Whenua Māori premises in Rathbone Street sit, the legacy of past legislation and practices forming a long shadow over those who arrive at the court to seek deliberations and support to tiaki and reside on their whenua.

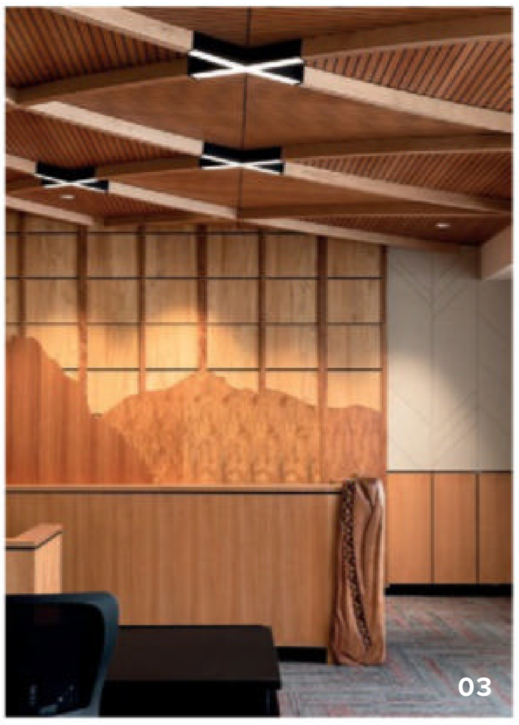
The Māori Land Court provides a judicial forum to support Māori to administer and, ultimately, make decisions in relation to this land, the taonga tuku iho of Māori, passed down from our tūpuna. Through successive legislation and changes in societal attitudes, the role of the courts has changed significantly. It’s evident that the Māori Land Court’s role has shifted to that of enabler and supporter of Māori, with regard to our lands: a position that is expressed positively through the design of the new space.

01 The main courtroom interior.

02 A kōwhaiwhai pattern in the joinery relates the journey of the sisters Reipae and Reitū to reach Whangārei.

03 The judge’s bench.

02



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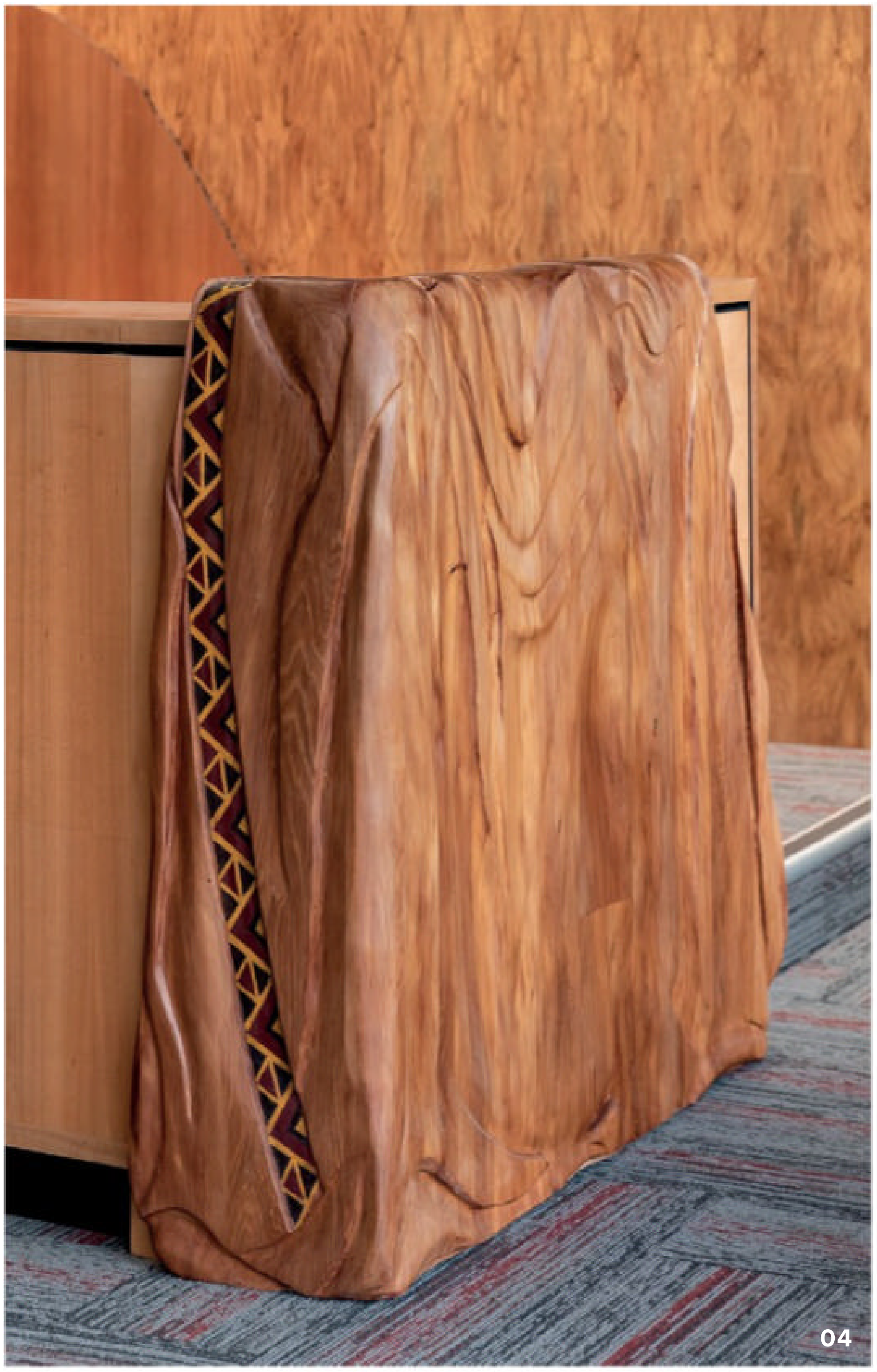

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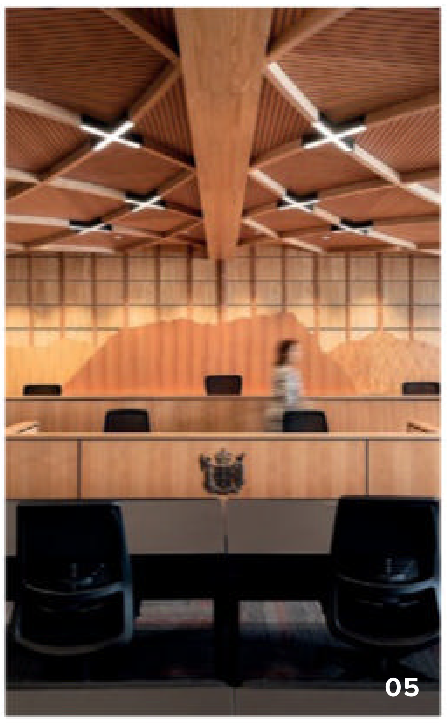

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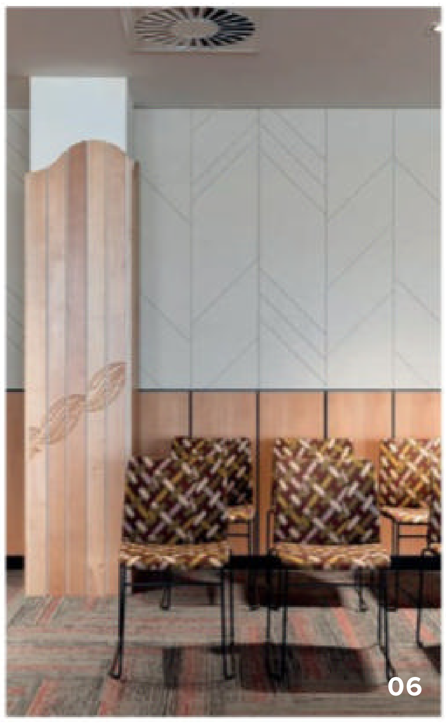


06

For Carin Wilson (Ngāti Awa) – one of the principal designers on the new Kooti Whenua Māori project alongside the design team at GHDWoodhead creativespaces – the project is layered with deep personal and professional connections. His experiences on earlier kaupapa in Whangārei City led him to discover the historical and ongoing connections between his own iwi of Ngāti Awa and the tribes of Whangārei, through historical alliances and tuku whenua that enabled Ngāti Puukenga, a hapū of Ngāti Awa, to establish a kāinga at Pakikaikutu, along the northern edge of Whangārei-terenga-parāoa, the Whangārei Harbour.

As a renowned craftsman and designer, working mostly with rākau but also with other woven and cast materials, Wilson has contributed through the production of custom joinery and sculptural elements. His early studies as a lawyer and work on his own tribe's Treaty claims provided an additional hāngai (or relevant connection) to the work of the courts, and provided context to his conversations with Māori Land Court judges as part of the design process.

The courtroom is the heart of the building, both symbolically and practically. The form of the wharehui was chosen for the courtroom, because the wharehui is the forum where, traditionally, decisions were made within te ao Māori, with the courtroom functioning as another kind of contemporary wharehui where decisions are also made. These choices were also a deliberate gesture towards the court as a progressive institution and looking forward to the future.

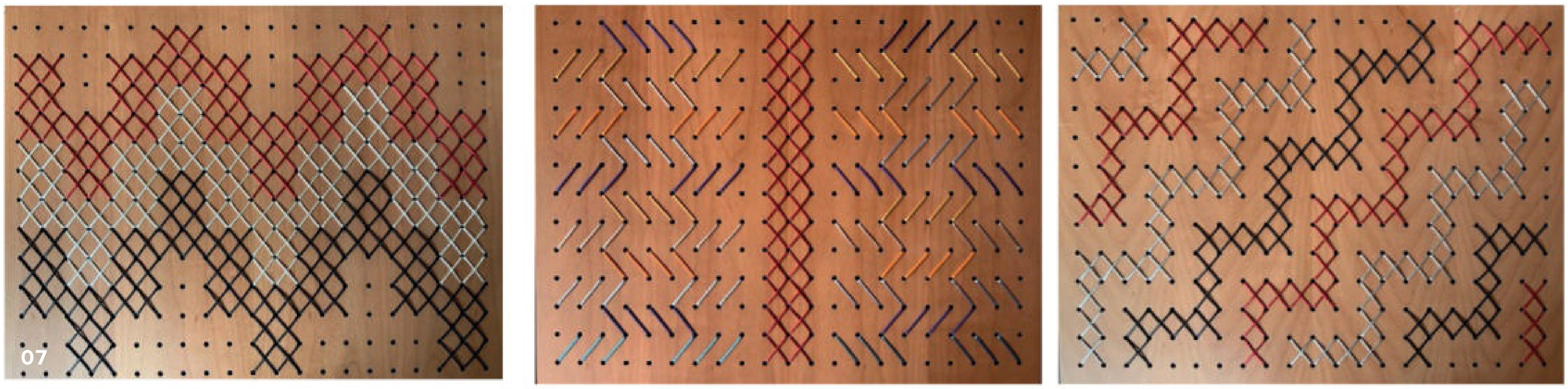
When you arrive at the courtroom, it is clear from the outset that this is not a traditional, Western courtroom. The careful and precise details – down to the cast-bronze door hardware – create a sense of reverence and formality although, perhaps paradoxically, the space also feels warm, comfortable and familiar.

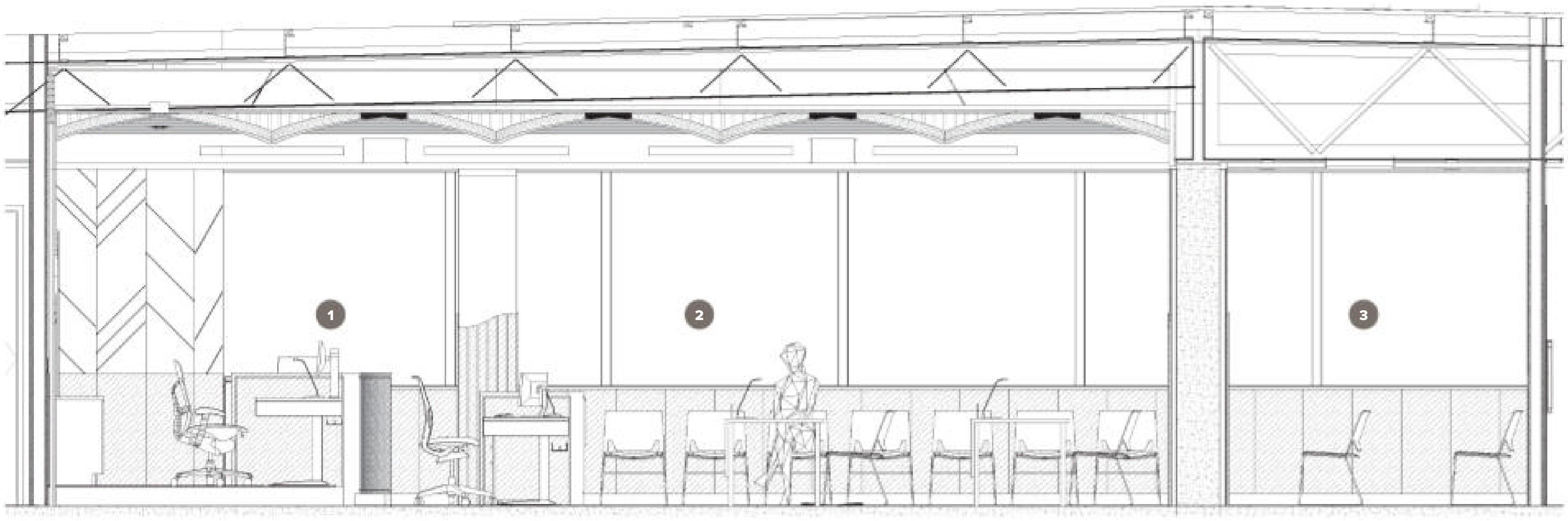
The core practical expression of the central concept of the wharehui – as a space of tikanga and

04 The korowai manaaki timber detail on the judge's bench was carved and hand-painted (tāniko detail) by Carin Wilson.

05 The main courtroom.

06 A custom fabric detail from the courtroom seating.





SECTION

1 JUDGE'S BENCH **2** COURTROOM **3** PUBLIC GALLERY

07 Examples of the tukutuku panels to be installed on the wall behind the judge's bench.

08 Meeting and interview rooms.

09 A meeting room.

10 The staffroom kitchen.

formal proceedings – is through the referencing of traditional structural elements (such as heke and tāhuhu) and joinery techniques in the structure of the ceiling in the courtroom space. A complex interwoven lattice of timber evokes – but does not replicate – a traditional wharehui. The custom joinery at the ends of the judge's bench, formed of solid native timbers, forms a korowai manaaki for the judges, kaimahi and whānau who enter this space. As Wilson says: "For this building, I wanted it to be seen in the way that it's not a traditional whare. But it's a different kind of courtroom as well. I saw that, somehow, we needed to connect both aspects of it. There's this kind of formal procedural aspect that needs to be met. But there's also got to be the sense of tradition. And there's got to be the sense of oneness around them. So, for those coming into this space, they recognise where they are. For me, this is a way to present my culture in action."

The use of the timbers is also typical of Wilson's care and craftsmanship. Inside the courtroom space, timber veneers of tōtara, rimu and mataī are used on the specialist joinery and accent pieces and the vertical elements of the back wall, with the balance made up of Southland beech. There are three maunga represented along the back wall of the courtroom, using native timber veneers, which are specific to Whangārei and help to ground the project in this place – Parihaka, Manaia and Pukenui. The spaces between the vertical elements, which run behind the maunga panels, are intended to be filled with tukutuku panels, which will soon be installed.

The fabric that features throughout the building was also designed by Wilson. To achieve the loop detail, he referenced some archival drawings by Mick Pendergrast (formerly Assistant Ethnologist at the Auckland War Memorial Museum). Of the number of drawings completed by Pendergrast detailing traditional weaving techniques, Wilson selected a distinctive loop pattern, which is repeated through the soft furnishing in the building. There's also a contemporary tukutuku pattern, which is repeated throughout the building as both a plywood screening panel and a surface treatment applied to internal glazing, using digitised artwork based on Wilson's hand-drawn sketches.

In addition to the representation of ancestral maunga on the courtroom wall, the naming strategy applied through the building has also seen the meeting rooms named after local sites, such as awa, pā or the harbour: names that will be familiar to those who live in and whakapapa to Whangārei. The design approach was supported through conversations and collaboration with tohunga whakairo Te Warihi Hetaraka and Te Parawhau kaumātua (in particular, Dr Benjamin Pittman).

09

10

Whilst much of the overall concept is focused on responding to big questions, such as 'What is justice in 2023 and beyond?', the new Kooti Whenua Māori premises in Whangārei manage to tackle these significant themes and issues, expressed through the overall design and careful detailing of the courtroom and other elements that traverse the building. At the same time, it provides anchors and touch points that bring you back into this particular place, to this whenua.

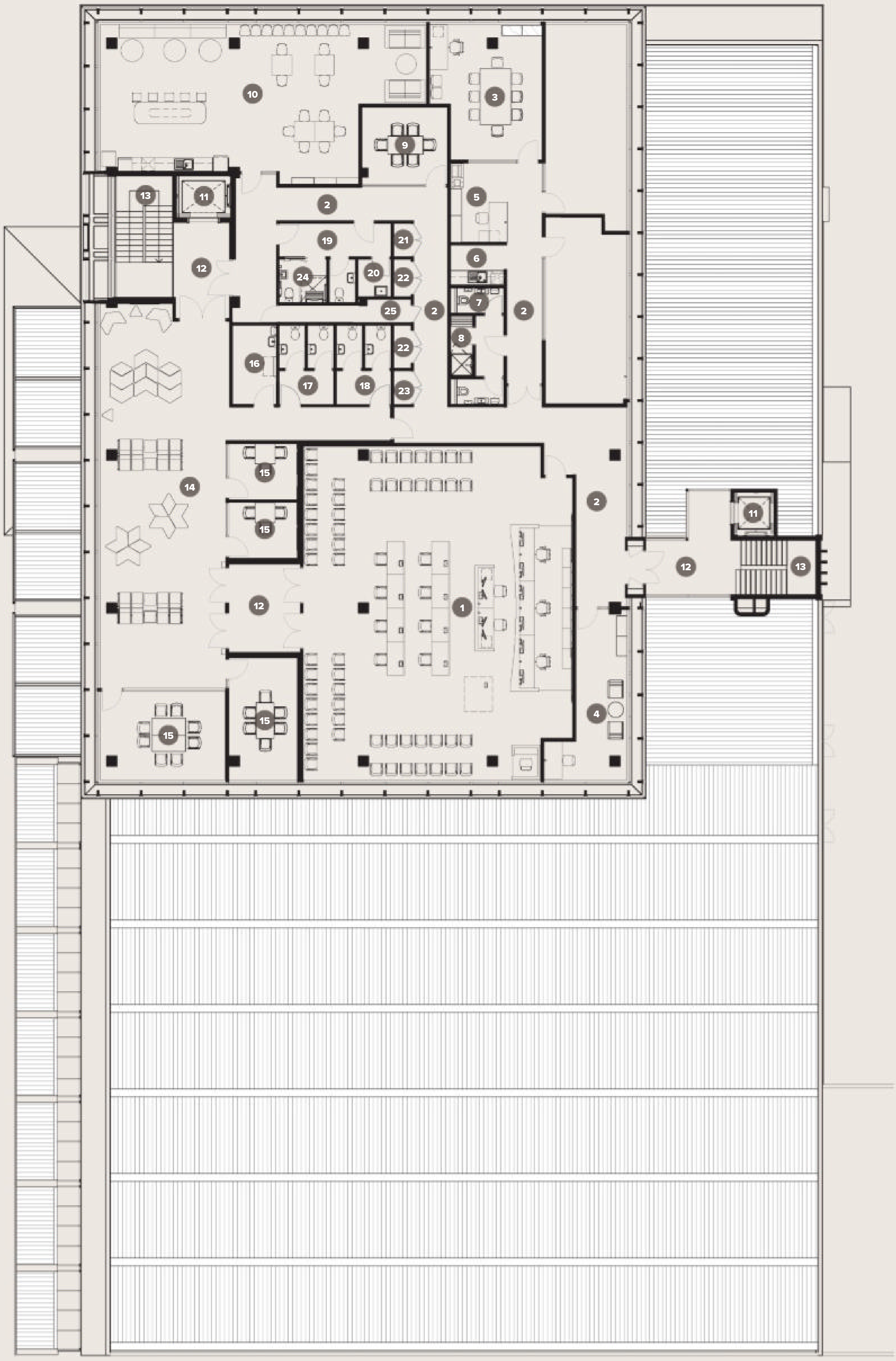
The history, present and future of Te Kooti Whenua Māori is indeed complex and multilayered but, through the sensitive design responses developed by Wilson and his collaborators, a new judicial space has been created as a repository of knowledge, a site for wānanga and a setting for emancipatory possibilities for the generations that follow – mō ngā reanga e whai ake nei.

REFERENCE

[1] Te Paparahi o Te Raki (Northland) inquiry, Wai 1040, Draft Crown Statement of Position and Concessions, 7 March 2012.

Project Information

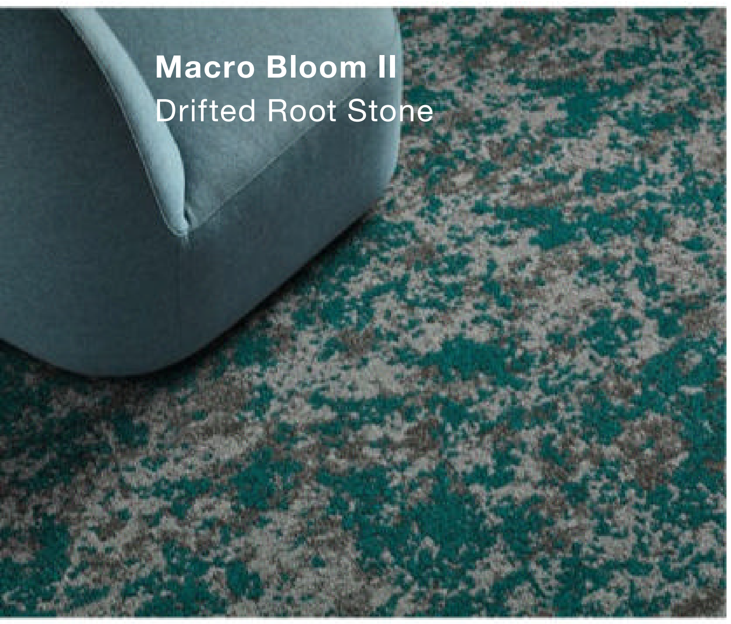
LOCATION
16 Rathbone Street, Whangārei
FLOOR AREA 3634m²
NUMBER OF STOREYS Three
TIME SCHEDULE
Design, documentation: 5 months
Construction: 8 months
CLIENT Ministry of Justice
ARCHITECT GHDWoodhead creativespaces in association with Studio Pasifika
PROJECT TEAM
Colette McCartney, Steven Wang, David Hayes, Nicole Dannhauser, Carin Wilson
BUILDER/CONTRACTOR
Legacy Construction
ARCHITECTURE AND INTERIORS
GHDWoodhead creativespaces
HYDRAULIC, MECHANICAL AND ELECTRICAL CONSULTANT GHD
LIGHTING Novii
FIRE CONSULTANT GHD
ACOUSTICS GHD
PROJECT MANAGER
RDT Pacific
FEATURE CEILING PANELS
Décortech
ACOUSTIC PANELS Autex
FABRICS
Maxwell Rodgers, Camira, Textilia
PAINT Resene
CARPET/VINYL FLOORING
Interface, Forbo
PARTITIONING
ASL Interior Aluminium
CEILINGS Asona

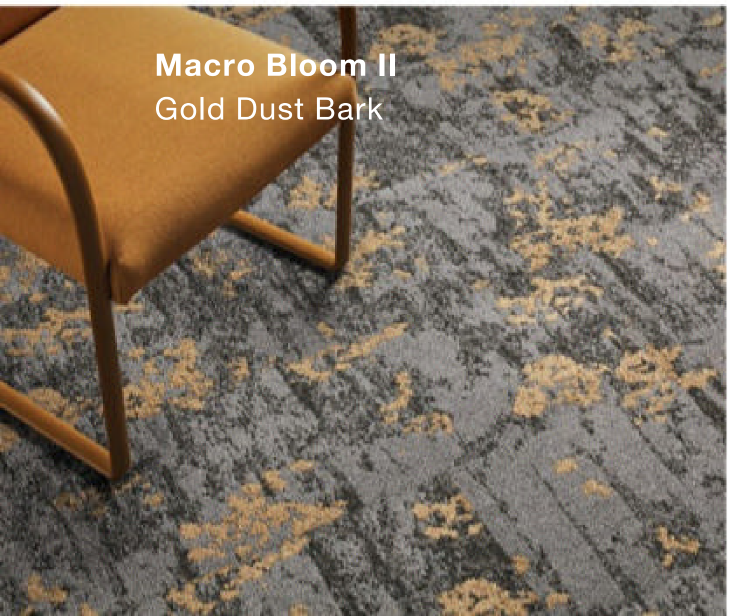


WHANGĀREI MĀORI LAND COURT FLOOR PLAN (LEVEL 2)

1 MĀORI LAND COURTROOM
2 CORRIDOR
3 COMMON ROOM
4 RETIRING ROOM
5 PA/EA OFFICE
6 TEA ROOM
7 BATHROOM
8 SHOWER
9 BREAK-OUT ROOM
10 STAFFROOM
11 LIFT
12 LOBBY
13 STAIR
14 PUBLIC WAITING
15 INTERVIEW ROOM
16 PARENT ROOM
17 WC FEMALE
18 WC MALE
19 STAFF WC
20 CLEANER
21 COMMS
22 SWITCHBOARD
23 STORE
24 ACCESSIBLE WC
25 SERVICE SHAFT

Mohawk Group
Lichen
Community


Macro Bloom II
Drifted Root Stone


Macro Bloom II
Gold Dust Bark

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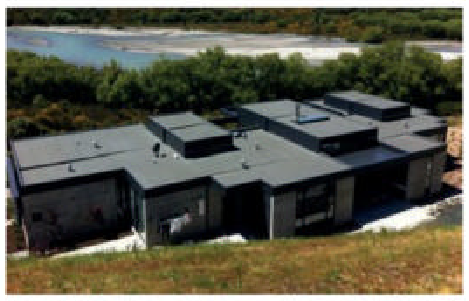

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ITINERARY_

Aotearoa New Zealand Architecture Books, 2022

Words by Julia Gatley

Back in 2008, when the forerunners of this current series of itineraries were published in *Block: The Broadsheet of the Auckland Branch of the NZIA*, Andrew Barrie and I wrote two such guides on out-of-print New Zealand architecture books. Together, they capture the publication of about half-a-dozen such books per decade, across each of the 1970s, 1980s and 1990s, followed by an expansion in numbers this century, particularly from 2004, when the New Zealand Architectural Publications Trust started supporting the publication of monographs on practices.

Now, we are witness to a new phenomenon: the publication of enough titles within one calendar year to fill a whole itinerary – even as print publication is supposed to be in the doldrums, increasingly replaced by digital and online resources. There were a lot in 2021, too. The swathe may yet prove to be a Covid anomaly, with three years of lockdowns having encouraged atypical pursuits.

Several observations can be made about the 2022 books collectively. First, Massey University Press is currently New Zealand's most prolific publisher of architecture books, thanks to the leadership of Nicola Legat and her demonstrated commitment to the field.

Second, pairings of writers and photographers have become an established kind of authoring unit, particularly when it comes to books on architect-designed houses.

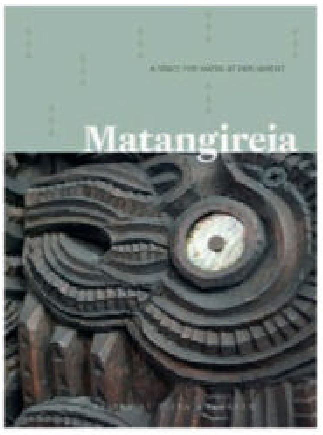
More generally, houses continue to hold a privileged place in New Zealand architecture publishing. There is a market beyond the profession for books on houses, making them a more viable publishing proposition than are books on other building types. That said, it is encouraging to see, in the 2022 offerings, increased attention to more diverse types of housing, as distinct from a mono-focus on the detached house.

The wave of post-earthquake books on Christchurch architecture and urbanism continues. Freerange Press was a key player in this field in the years immediately after the quakes. It has broadened its scope across a range of social and political issues, and released *Shifting Foundations: Post-quake Architecture of Ōtautahi Christchurch* in February 2023, but the dominant post-quake architecture book is now the monograph dedicated to an individual building. Past examples have included Andrew Barrie's *Shigeru Ban: Cardboard Cathedral* (Auckland University Press, 2014), the Ian Lochhead-edited *The Christchurch Town Hall 1965–2019: A Dream Renewed* (Canterbury University Press, 2019) and Alexander McKinnon's *Come Back to Mona Vale: Life and Death in a Christchurch Mansion* (Otago University Press, 2021). In 2022, this continued with Sally Blundell's *Ravenscar House* and Edmund Bohan's *Heart of the City*.

Architecture is starting to see a stream of books written through Te Ao Māori and decolonising lenses, with recent titles including Rebecca Kiddle, Luugigyoo Patrick Stewart and Kevin O'Brien's *Our Voices: Indigeneity and Architecture* (ORO Editions, 2018), Jade Kake's *Rebuilding the Kāinga: Lessons from Te Ao Hurihuri* (Bridget Williams Books, 2019) and, on cultural landscapes, the Carolyn Hill-edited *Kia Whakanuia te Whenua: People, Place, Landscape* (Mary Egan, 2021). These lines of enquiry continued in 2022 with the Ellen Andersen-edited *Matangireia* and the Fiona Cram, Jessica Hutchings and Jo Smith-edited *Kāinga Tahi, Kāinga Rua*.

Finally, in 2022, we saw a turn to fiction, with novels from design historian Douglas Lloyd Jenkins and architect Alistair Luke.

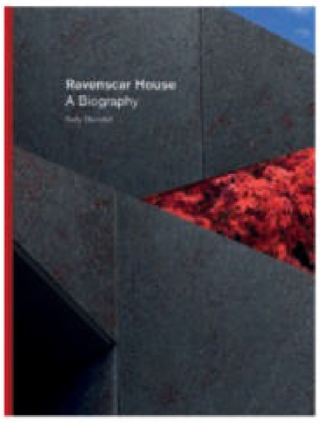
Of the various New Zealand architecture books published in 2022, Debra Miller's *Architecture at Home* made the *New Zealand Listener*'s annual list of top 100 books, published in the 26 November– 2 December issue. The previous issue, dated 19–25 November, had included lists of the year's best coffee-table books and best art and nature books. *Architecture at Home* and *Rooms*, by Jane Ussher and John Walsh, were included among the best coffee-table books, while Simon Devitt, Luke Scott and Andrea Stevens' *Cape to Bluff* and Elizabeth Cox's *Making Space* were included among the best art and nature books. Across these four lauded tomes, it was a case of houses, houses, houses… oh, and indeed, yay, something other than houses, with Cox's survey of women architects. Happy reading, everyone.



01

Matangireia: A Space for Māori at Parliament
Ellen Andersen (ed.)
(Heritage New Zealand Pouhere Taonga)

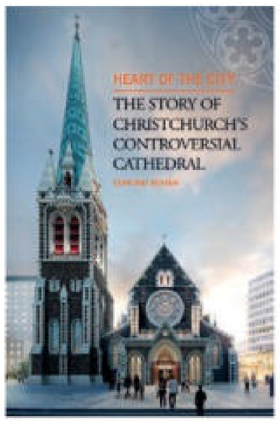
Matangireia is the former Māori Affairs Committee Room at Parliament, opened in 1922. One hundred years later, this edited collection explains the creation of the space and its carvings, tukutuku panels and kōwhaiwhai, as well as the use of the room over time. It also discusses its more recent conservation, in which the book's editor, Ellen Andersen, was involved, as Director Tautiaki Taonga me Kaupapa Māori at Heritage New Zealand Pouhere Taonga. Paul Diamond reviewed it for *Nine To Noon* on RNZ National on 15 December 2022.



02

Ravenscar House: A Biography
Sally Blundell
(Canterbury University Press)

Ravenscar House in Christchurch is described as "a purpose-built house museum", designed by Patterson Associates for a couple, Jim and Susan Wakefield, with an impressive art collection, and then gifted to a charitable trust for opening as a museum. This book tells the stories of the couple, the building, the art and the gifting. It is extensively illustrated but without plans and sections. Perhaps the plan was excluded on the grounds of security, or to make you want to go there to see the place for yourself.



03

Heart of the City: The Story of Christchurch's Controversial Cathedral
Edmund Bohan
(Quentin Wilson)

Christchurch's highly significant Anglican Cathedral was seriously damaged in the Canterbury quakes. Contentious post-quake debates played out in the media on whether to leave it as a ruin, restore/rebuild, adapt or demolish and replace. Bohan, who is both an historian and a singer attuned to acoustics, concentrates on the longer history of the place, from the 1840s to the present, including the planning of the restoration/reconstruction. See Vanessa Coxhead's review in *Architecture NZ*, Sept/Oct 2022.

MA K
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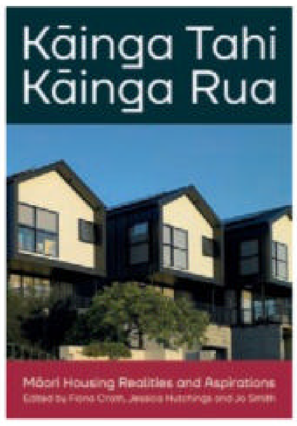
04

Making Space: A History of New Zealand Women in Architecture
Elizabeth Cox (ed.)
(Massey University Press)

If you failed to notice the arrival of *Making Space* in October 2022, you must have had your head in the sand. It was everywhere, with three launches and multiple press releases, interviews and reviews. It builds on the efforts of Architecture+Women·NZ to name and record the achievements of women in New Zealand architecture, and benefits from extensive new research by Cox and a large number of contributing authors. Kathy Waghorn reviewed it in *Architecture NZ*, Nov/Dec 2022.


Kāinga Tahi
Kāinga Rua
Māori Housing Realities and Aspirations
Edited by Fiona Cram, Jessica Hutchings and Jo Smith

05

Kāinga Tahi, Kāinga Rua: Māori Housing Realities and Aspirations
Fiona Cram, Jessica Hutchings and Jo Smith (eds)
(Bridget Williams Books)

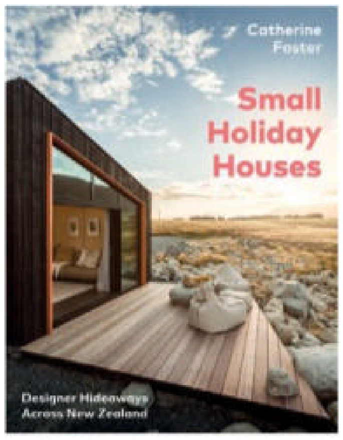
This is a 'by Māori, for Māori' book, presenting research funded through MBIE's National Science Challenge, Building Better Homes, Towns and Cities, and giving voice to the diversity of Māori aspirations for housing. It comprises a series of essays ranging from history, colonisation and whenua, to Māori experiences of housing and home, goals for the future and the roles that Māori can play in addressing the current problems of substandard housing and homelessness. Contributors include Rau Hoskins and Jade Kake.

Cape
to
Bluff

06

Cape to Bluff: A Survey of Residential Architecture from Aotearoa New Zealand
Simon Devitt, Luke Scott and Andrea Stevens
(s.p.)

Much has been made of the weight of this book – 3.6 kilograms. That equates to 368 pages in large format, with a hard cover. It presents 30 architect-designed dwellings in New Zealand landscapes. From mansions to baches, the landscape looms large in all – the mountains, the coasts, the bush and the expanses between. The photographs are by Devitt, the words by Stevens and the design/layout by Scott. Pre-orders were advertised before Christmas, for delivery in February 2023.



07

Small Holiday Houses: Designer Hideaways Across New Zealand
Catherine Foster
(Penguin)

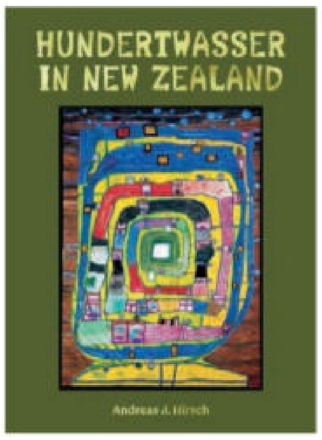
Foster has an enduring interest in small houses, with earlier books including *Small House Living* (2015) and *Small House Living Australia* (2017). The new one presents 20 small – but professionally designed – holiday houses in scenic spots around New Zealand. They are pitched as the stuff of dreams. But there's an elephant in the room: the design challenges and strategies for small houses and small holiday houses might be equally interesting, but the green credentials of the two are quite different.

HENRY
KULKA
MARY GAUDIN
GILES REID

08

Henry Kulka
Mary Gaudin and Giles Reid
(s.p.)

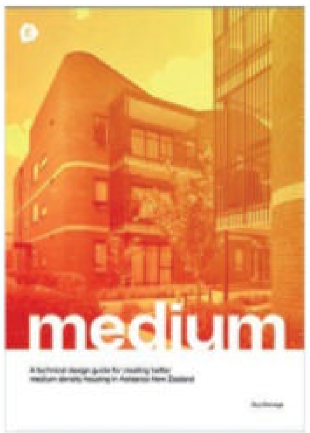
Czech émigré architect Henry Kulka (1900–1971) worked in Adolf Loos' Vienna office from 1919. He escaped Nazism in 1938 and arrived in New Zealand in 1940. Here, he worked for Fletchers and, also, designed a number of private houses. As Reid notes, Kulka's name is well known but his work is not. This 400-page book, with photographs by Gaudin and text by Reid, profiles buildings in Europe and in New Zealand. It includes plans and some archival photographs. Graeme Burgess will review it in the next issue of *Architecture NZ*.



09

Hundertwasser in New Zealand: The Art of Creating Paradise
Andreas J. Hirsch
(Oratia)

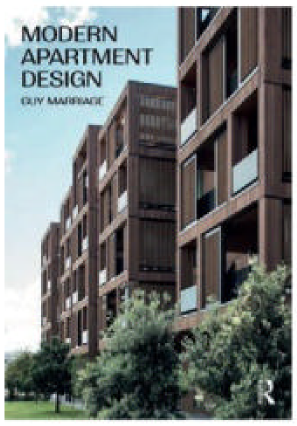
Hirsch is an Austrian writer, photographer and curator who published a book on the Viennese artist and architectural designer Friedensreich Hundertwasser in 2011. His turn to Aotearoa New Zealand coincided with 2022's opening of the Hundertwasser Art Centre and Wairau Māori Art Gallery in Whangārei. Bill McKay reviewed the book in *Architecture NZ*, Sept/Oct 2022. He found it to be beautiful and a useful addition to our shelves, if "a bit wobbly" on local culture and inhabitation of the whenua.



10

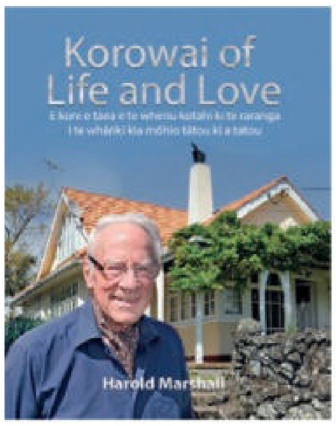
Medium: A Technical Design Guide for Creating Better Medium Density Housing in Aotearoa New Zealand
Guy Marriage
(EBOSS)

Available as a book and a website (mediumdensity.nz), *Medium* is a practical resource on how to plan, design and build medium-density housing in New Zealand, with four case studies of medium density done well in Auckland, Wellington and Christchurch. Each section is colour coded for ease of use. All of this is exactly what our bigger cities need more of right now. Stuart Niven reviewed it for *Architecture NZ*, Jan/Feb 2023, and Marriage and EBOSS are pursuing a sequel.



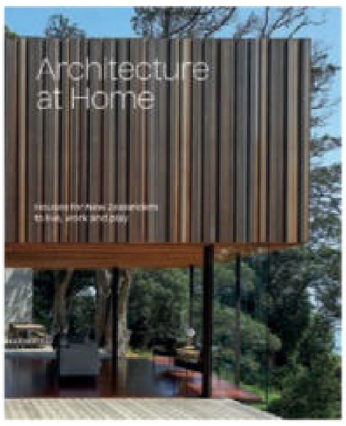
11

Modern Apartment Design
Guy Marriage (ed.)
(Routledge)
Marriage has been busy, with his edited collection, *Modern Apartment Design*, also released in 2022. The focus is again on design and construction. It is a more international affair than is *Medium*, and the six case studies include Clearwater Quays in Christchurch, by Pacific Environments, and Wynyard Central East 2 in Auckland, by Architectus, along with European and North American examples. Christina van Bohemen reviewed it in *Architecture NZ*, March/Apr 2022. Routledge published Marriage's earlier book, *Tall*, in 2020.



12

Korowai of Life and Love
Harold Marshall
(s.p.)
Sir Harold Marshall is one of many who used the lockdowns to write a memoir. It is a life worth recording. Originally trained in architecture, he soon focused on acoustics, producing internationally significant research on lateral reflections and designing much-lauded acoustic environments, starting with those inside the Christchurch Town Hall (1966–1972). He later worked with starchitects internationally, including Jean Nouvel on the Philharmonie de Paris and Zaha Hadid on the Guangzhou Opera House. The book is available on eBay.

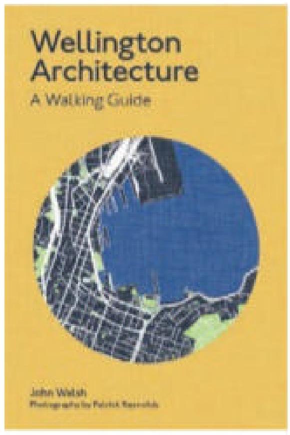


13

Architecture at Home: Houses for New Zealanders to Live, Work and Play
Debra Millar
(Point Publishing)
Millar owns Point Publishing and, through it, produces her own books and titles by others. Of this one, the *Listener*'s best 100 books list for 2022 simply said, "Twenty-two houses, in suburbs and city, on coast and tussock, some grand, others boutique, designed by our top architects". This doesn't really tell us why they picked this one but it certainly has a nice clean design, accessible writing and a good number of plans and sections. The photographs have been taken by a range of photographers.

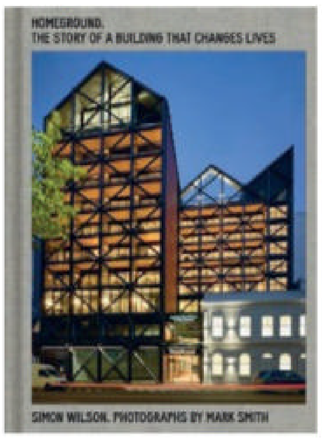
14

Rooms: Portraits of Remarkable New Zealand Interiors
Jane Ussher and John Walsh
(Massey University Press)
With large format, hard cover and 352 pages, *Rooms* must rival *Cape to Bluff*'s 3.6 kilograms. Walsh provides an essay about Ussher up front but the bulk of the book belongs to Ussher. She has worked as a photographer since the 1970s and, for this volume of "portraits", she spent two years photographing interiors. Some are clearly in mansions, while others are character spaces in everyday houses; many are full of stuff. The captions provide minimal information but more is included at the back of the book. Marian Macken reviewed *Rooms* in *Architecture NZ*, Nov/Dec 2022.



15

Wellington Architecture: A Walking Guide
John Walsh and Patrick Reynolds
(Massey University Press)
This is the third in a series by Walsh and Reynolds, following on from similar books on Christchurch (2020) and Auckland (2021). All are intentionally small enough to fit in your handbag or pocket, to be carried around when seeing the sights. A lot has changed since Victoria University Press published David Kernohan's two volumes, *Wellington's New Buildings* (1989) and *Wellington's Old Buildings* (1994), making this a timely addition. Daniel Brown reviewed it in *Architecture NZ*, May/June 2022. He loved it.


HOMEGROUND
THE STORY OF A BUILDING THAT CHANGES LIVES
SIMON WILSON. PHOTOGRAPHS BY MARK SMITH

16

HomeGround: The Story of a Building that Changes Lives
Simon Wilson
(Massey University Press)
HomeGround is the premises of the Auckland City Mission, Te Tāpui Atawhai, and a visionary social service complex designed by Stevens Lawson Architects to house and change the lives of Central Auckland's homeless. The book records the inspirational journey of the project, from Diane Robertson's pipe dream to a living reality, and is complete with drawings, photographs by Mark Smith, and an essay by Deidre Brown and Karamia Müller. Wilson spoke to *Nine To Noon* on RNZ National on 1 December 2022.

Other books

'DISTANCE LOOKS OUR WAY'

Artificial Islands: Adventures in the Dominions
Owen Hatherley (Repeater, London)
Hatherley is an astute British writer and journalist. Here, he critiques the notion that, post-Brexit, Britain's closest relations lie with Canada, Australia and New Zealand. The book includes chapters on Auckland and Wellington. He is not very kind to Auckland.

ANNUAL OFFERING

Julie Stout: Te Kāhui Whaihanga New Zealand Institute of Architects Gold Medal 2021
Sally Conor (ed.) (NZIA)
This is the NZIA's regular publication on the life and career of its Gold Medal recipient. Stout was the 2021 Gold Medallist, and the book carries that date, but the announcement was made and materials released in February 2022. The 2022 Gold Medallists are Nicholas Stevens and Gary Lawson of Stevens Lawson Architects.

NEW EDITION

Planning Practice in New Zealand
Caroline Miller and Lee Beattie (eds) (LexisNexis)
This updated and revised second edition features essays by both academics and practising planners and consultants. It is pitched at planners but also presents valuable information for architects.

THE TURN TO FICTION

Shelter
Douglas Lloyd Jenkins
(Bateman Books)
In this gay love story, Tāmaki Makaurau Auckland's architecture and heritage also star.
Greg Fleming reviewed it for *Kete* and found it to be "great entertainment and as much a love letter to a city as it is the story of Leo and Joe; the wonder is that it succeeds on both counts".

One Heart, One Spade
Alistair Luke (s.p.)
Luke's crime novel is set in Te Whanganui e Tara Wellington in the 1970s. Karen McMillan reviewed it for *NZ Booklovers* and concluded: "*One Heart, One Spade* is an intelligent crime novel that is also partly a historical novel... [T]he streets of Wellington in the day come to life." A sequel is under way.

Oceanic Architectural Routes: The photographic archive of Mike Austin

Albert L. Refiti, with exhibition design
by Hannah Manning-Scott
Objectspace, Auckland
3 December 2022 – 26 February 2023

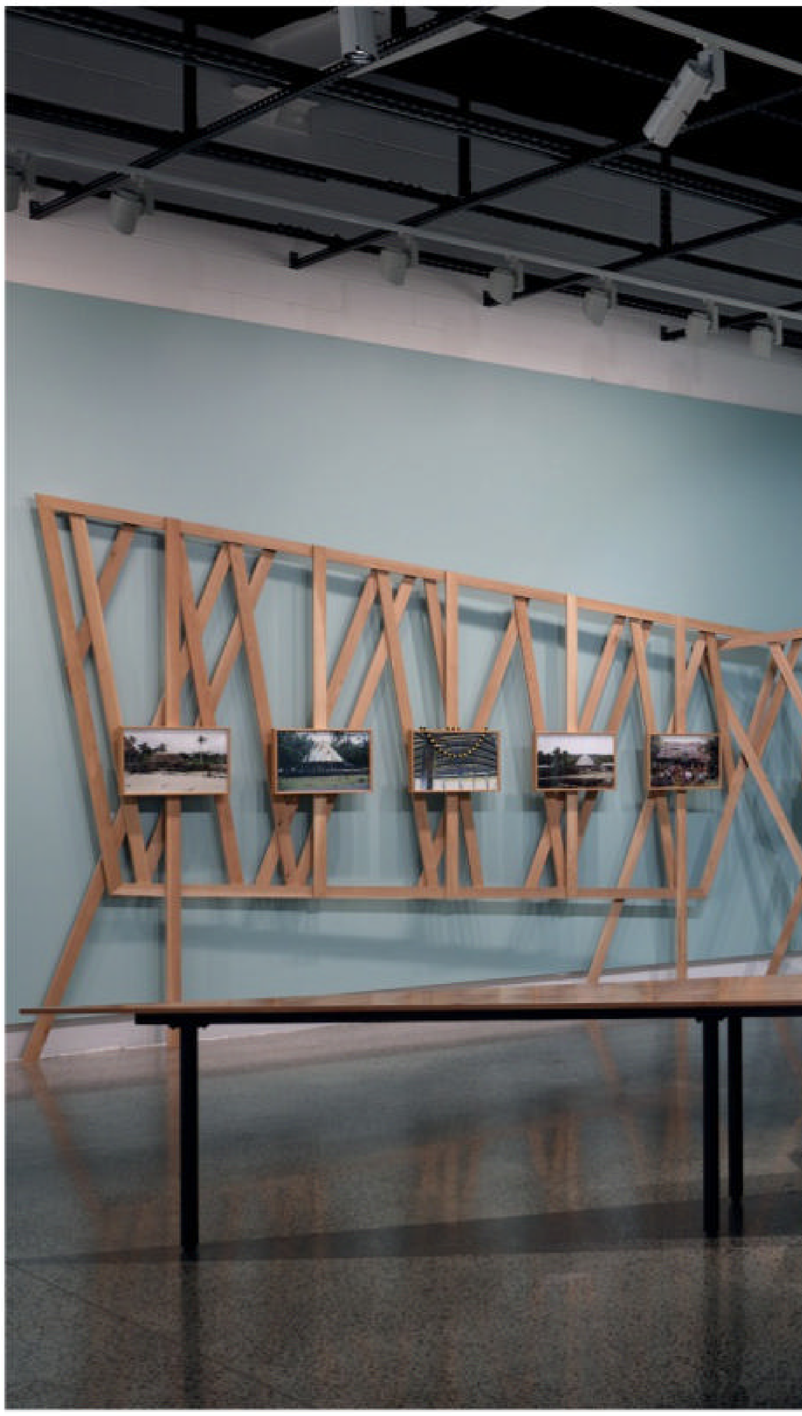
Mike Austin, known for his humility, would shrink from the title 'Godfather of Pacific Architecture', even if I use it in moderate jest. But there is truth in the ruse. Parsing the canon of Pacific architecture means, inevitably, encountering the work of Mike Austin. This is impressive; the region is defined by the watery body that flows over one third of the planet.

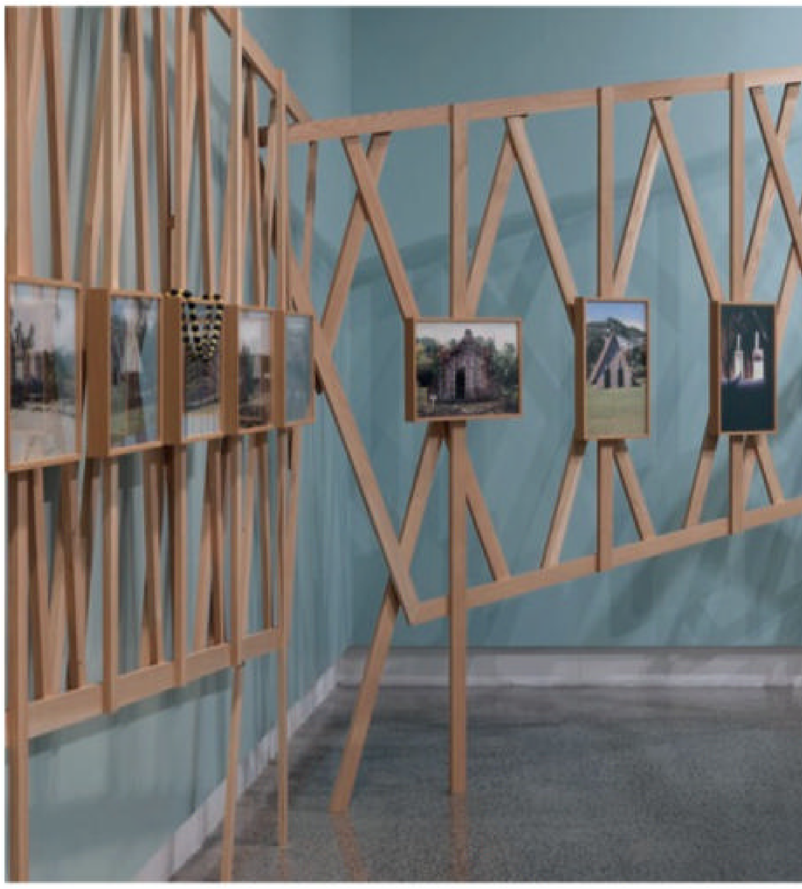
Austin is a practising architect and leading scholar in the field, and his photographs evidence a lifelong architectural photography practice. The displayed images have been selected from his personal archive, which documents his time travelling through Papua New Guinea, Solomon Islands, Fiji, Sāmoa, Tonga, the Cook Islands, Hawai'i and Rapa Nui. The design of the exhibition works to underscore a longer narrative in Austin's study, research and teaching of Pacific architecture: that deep roots and reflective practices underpin continual transformation of the region's built realm. In our contemporary moment, this may not sound so radical but travel back 60 years and that would not have been the case. The postmodernism to post-constructivist din would have been a bit loud while Austin was faithfully recording lightness and tension in the Pacific building and its context.[1] Or maybe it wasn't. When I peer closely and try to listen to these images, it is salty water that I hear. One ought to see this exhibition. The catalogue includes built realms that are no longer in existence. For this viewer, an image showing power lines stretching over silvery water and mangroves to the island of Bau in Fiji, with bure in the distance, was especially poignant. Others will find different images, if not this one, will speak to them in the same way, I am sure. It was taken in 1988 and the Fiji coup had just occurred; 1989 would see the Berlin Wall come down. The world was opening to free markets and Austin was noting everything he could about the architecture of the Pacific. It is stilling to participate in this longer view as an audience and, as the exhibition seems to invite, to understand oneself as similarly agentic in telling the story of Pacific architecture.

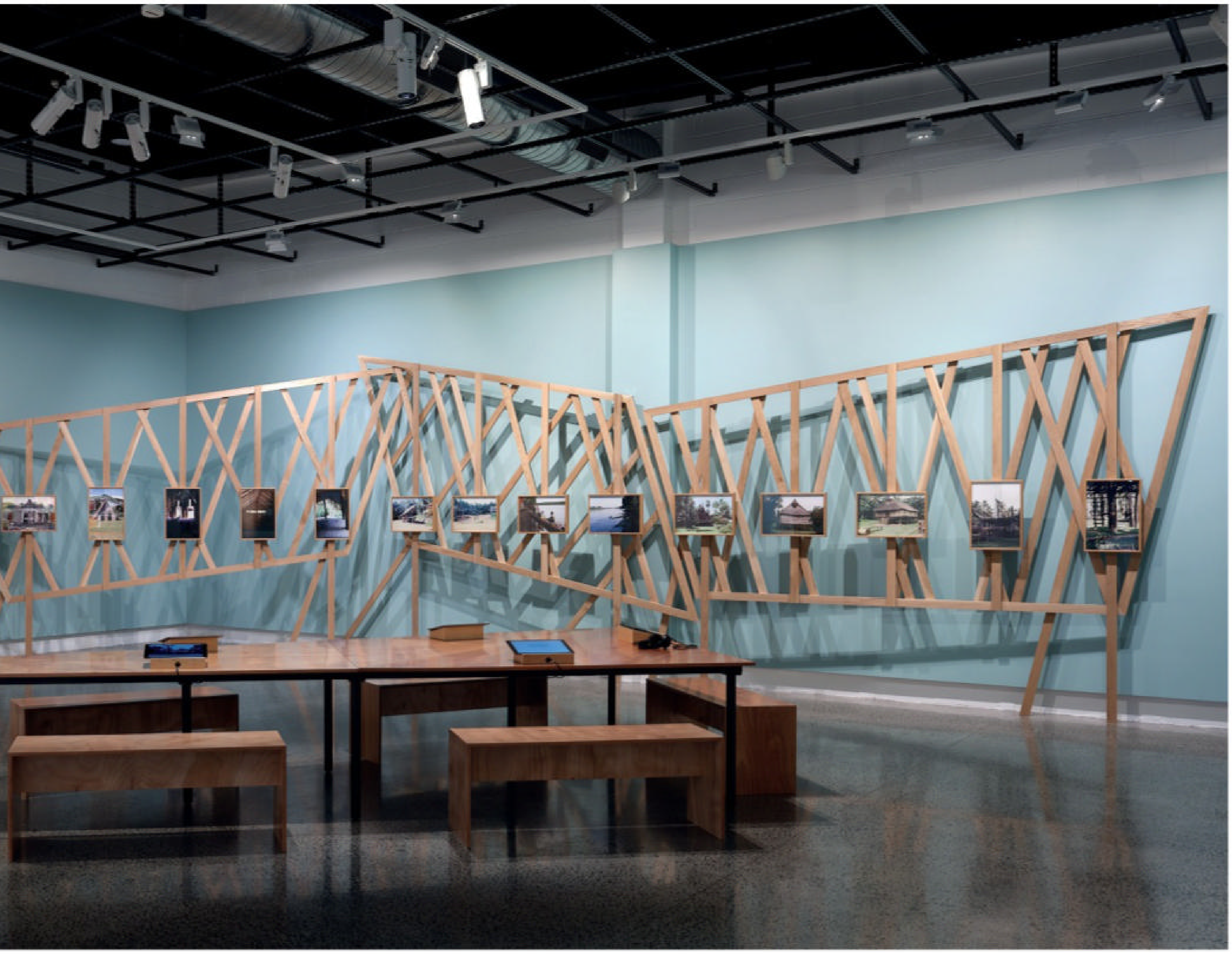
Exhibition designer Hannah Manning-Scott has done a fine job, adopting a Marshallese navigational chart, also from Austin's archive, and scaling it to create a frame on which some of the exhibition images are mounted. The structure also distinguishes between the waters of Polynesia and the waters of Melanesia and Micronesia. I quite like what the gesture seems to posit about architectural exhibition-making – that revisiting Pacific marine technologies can play a role in creating contemporary spaces and experiences, not only through surface treatment but in conveying the complexity of the region. It is of the water.

Curator Leali'ifano Albert L. Refiti has somehow done the impossible, saying no to hundreds of Austin's startling images to create an exhibition that is narrative driven and non-linear without being essentialising. The effort and its worth is evident in a compelling constellation of architectural imagery that entangles tradition with dwelling with change, through the lens of the architectural ethnographic. Curator and conversational partner to the show, Refiti does something else wonderful with the fine threads woven across the show's parts. He brings the joy of storytelling that has animated research for generations of scholars who have worked with Austin and it is this characteristic that is more than the sum of the parts of research, teaching and practice. If you have seen his blue eyes twinkle at an architectural crit, you will know what I mean. A Californian star architect's naïve assumptions about staying in a bure are included amongst the exhibition notes and provide one of many joyous detours in the exhibition.

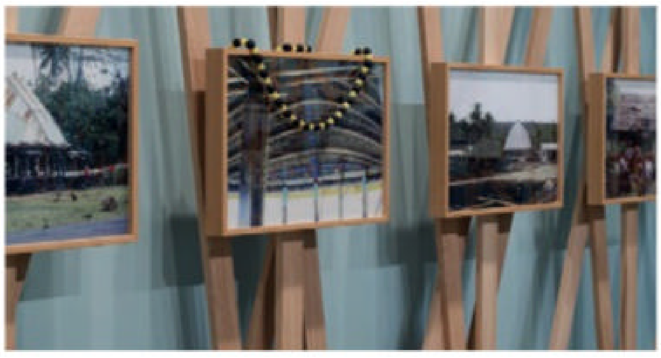
The collaboration is productive; all bestow a sense of la durée on the exhibition. Refiti, an Associate Professor at the AUT School of Art and Design, is an expert in the pre-history of Pacific architecture and the overall sensation is one of a longer cycle of time of which we are all part. Time is not collapsing, it's twisting. The cycle of life leaves an indelible watermark on

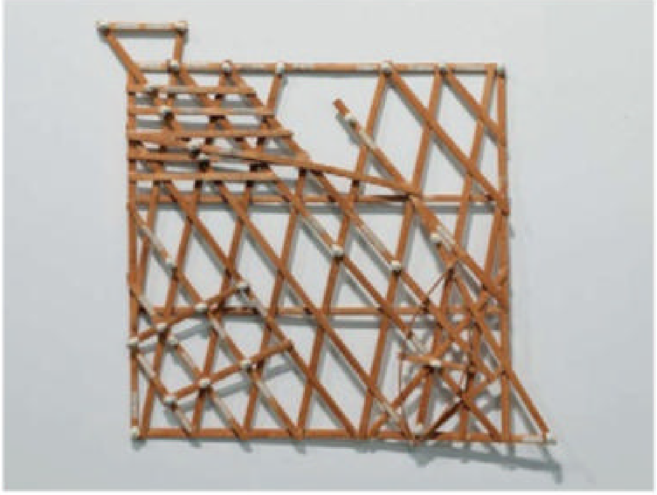






THIS SPREAD Installation view of *Oceanic Architectural Routes: The photographic archive of Mike Austin*, presented by Architectus. A selection of Austin's photographs is positioned on the walls of the gallery space, while a digital archive of the 343 images is presented on a loop across four iPads displayed on a central table. This digital presentation is accompanied by interviews between Austin and Refiti.





Photography: Sam Hartnett.

this extraordinary collection of architectural pictures. It is appropriate that, as Austin has noted: "Oceanic Houses all have a life and, therefore, a death".[2] The images have an endness to them, amplified by the technology of the time. They are saturated with the hue of time passing – that softening that happens to photos – and around the edges of some are the tell-tale signs of the precarity of memory: small flecks of black. That said, contextualised by Refiti and Austin's conversations, accessible by a tablet on a central table, and with Manning-Scott's design, the overall feeling is a sensation best summed up by Austin's own words: "The hope for the future is for the production of an architecture resulting from the grinding together of land and people in the context of ever-present ocean".[3]

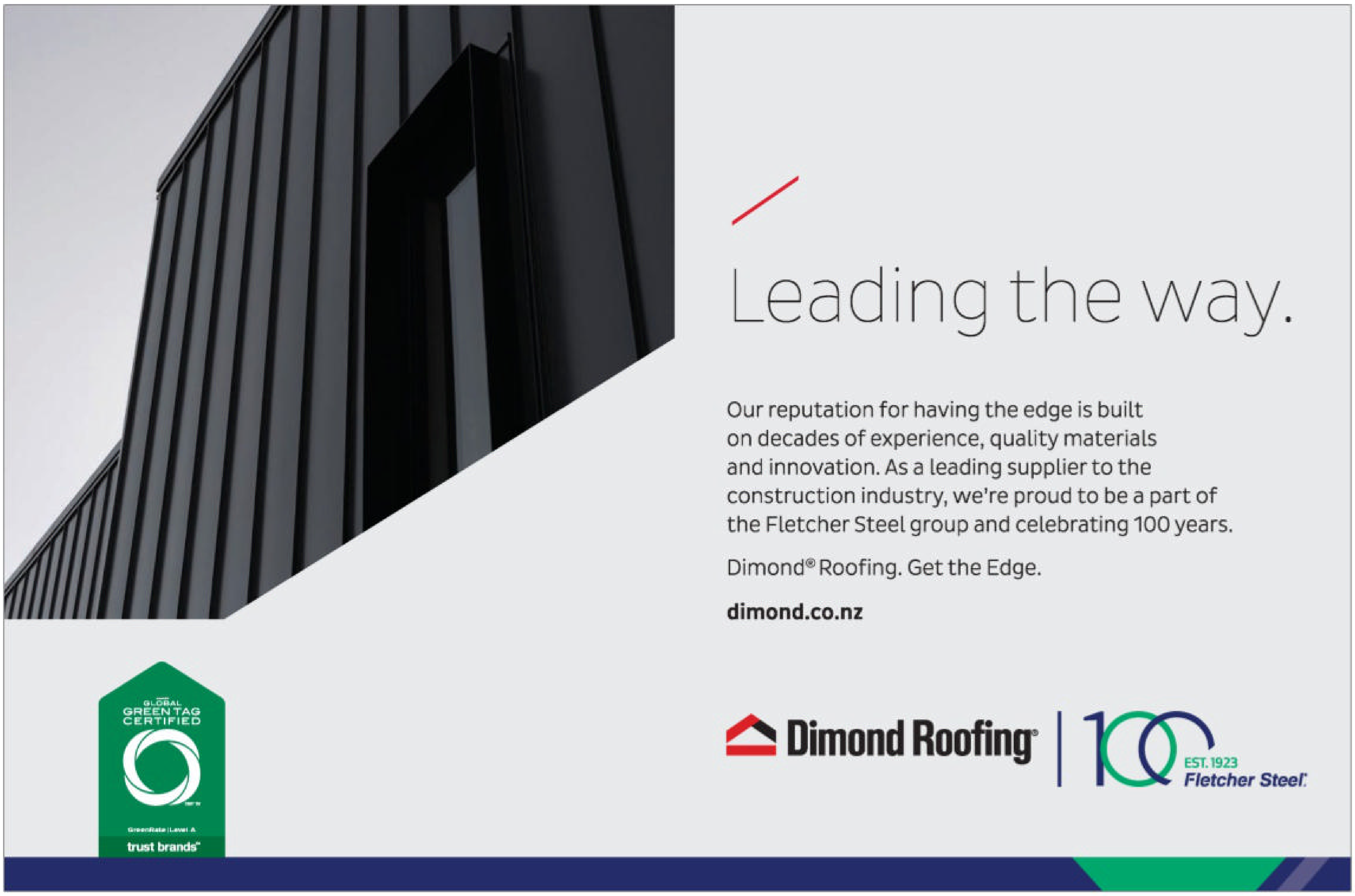
Karamia Müller

REFERENCES

[1] Michael R. Austin, 'Oceanic architecture' in *Last, Loneliest, Loveliest*. 14th Venice Architecture Biennale catalogue, New Zealand Institute of Architects, 2014, pp. 18–25. nzia.co.nz/explore/articles-and-essays/oceanic-architecture

[2] Ibid.

[3] Ibid.



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Ngā Pūtahitanga/Crossings

25 – 27 November 2022
Waipapa Taumata Rau
University of Auckland

Ngā Pūtahitanga
Crossings

CLOCKWISE FROM LEFT Conference imagery references the purapura whetū (our relationships with the stars), commonly expressed in tukutuku panels. Ben Schrader spoke of the petition to save Old Government House in Auckland in 1910[1] and the demolition of the Nelson Provincial Building in 1969.[2] Anthony Hōete's 'Te whare rangitupu' was the temporary scaffolded suspension of the carvings of Tānewhirinaki at Waioweka.

It isn't easy to get a bunch of architects and planners together for a weekend of collegial happiness, but SAHANZ (Society of Architectural Historians, Australia and New Zealand) and the Australian UHPH (Urban History/Planning History) Group made it happen with their conference, Ngā Pūtahitanga/Crossings, held in November 2022. The conference brought together more than 100 people from a range of built environment disciplines to explore the intersecting lineages of planning and architecture, urban design, heritage conservation and landscape.

It was hosted by the School of Architecture and Planning at Waipapa Taumata Rau University of Auckland, and the convenors, Julia Gatley and Elizabeth Aitken Rose, wove a programme that critically delved into issues of class, ethnicity, gender, migration and inequality across a spectrum of scales and geographic territories.

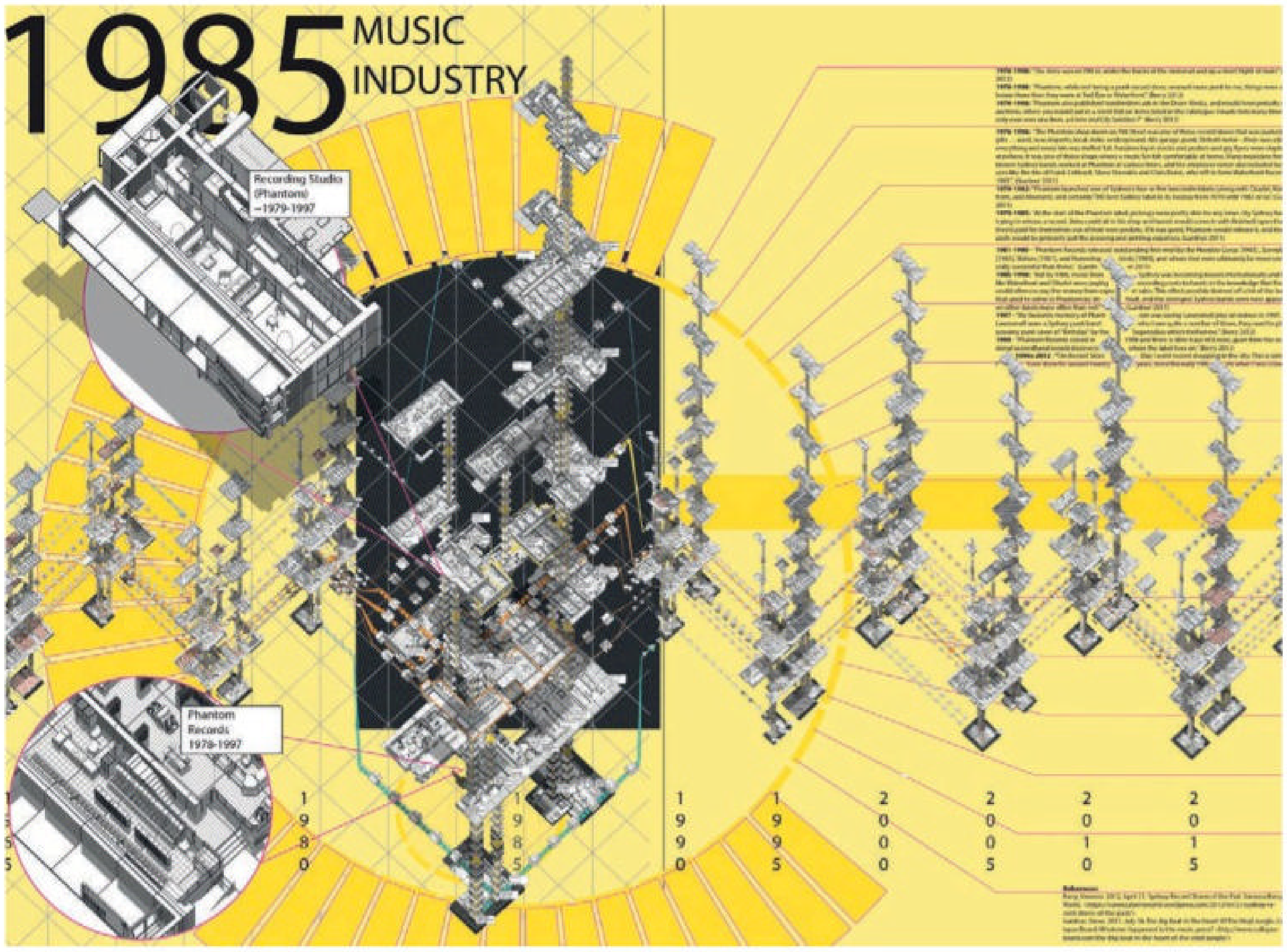
In welcoming delegates with a mihi whakatau, Geremy Hema described the concept of pūtahitanga as a convergence, a place of surging movement and contestability. Keynote speaker Ben Schrader built on this idea as he explored the story of historic preservation in Aotearoa. Beginning with New Zealand's first forays into heritage recognition in the 1890s, Schrader discussed the cultural meanings layered onto historic environments as part of identity construction in settler colonial space. In emphasising the contested and mutable nature of heritage, Schrader set the scene for the conference: one which recognised the built environment as an intensely political and continually unfinished reality.

The conference talks were broken into three streams, creating the usual dilemma of session-ducking but allowing a great number of people to share their research. In the first session I attended, Sarah-Jane Zammit explored the mnemonic role of heritage in national identity-making as she explored Notre-Dame de Paris in relation to the literary work of Victor Hugo. Ryan Roark also delved into the relationships of texts to built form, examining the writings of John Ruskin and William Morris and questioning whether their "anti-scrape" glorifications of a singular past were early reactions to climate anxiety and a changing world.

Another series of talks scrutinised the morphology of city connections. Onur Tumturk and Ali Rad Yousefnia comparatively analysed laneways in Melbourne and Brisbane, showing the difficulties in artificially "fabricating" urban networks without sufficient spatial capital. Conrad Hamann and Ian Nazareth examined Melbourne's suburban sprawl, not as inexorable concentric spread but as an emergence of nodal suburbs, each with its own agency and distinctiveness. Toshio Taguchi analysed an inner-city motorway project in 1960s Yokohama, Japan, and the power shifts between local and central government that determined its course. A common thread was the role of local agency and specificity in shaping the ever-shifting dynamics of urban form.

Nathan Etherington and Jasper Ludewig's deep dive into Baker's Australian County Atlas traced the deeply political and problematic role of architecture in enacting and justifying Aboriginal dispossession and state control through the 1840s, via legal codification of land parcel "improvements". Their work was supported by Timothy O'Rourke's analysis of 1970s town planning schemes in remote Aboriginal settlements. Amber Anahera Ruckes undertook a similarly deep analysis in an Aotearoa context, arguing that historical analysis should move from generic considerations of "Māori" architecture to a hapū-centric lens. Complemented by James Lesh's analysis of the recent renaming of slavery-associated "Moreland" in Melbourne, this session's papers called for further intersectional studies in planning and architecture in acknowledgement of their political and relational complexities.

Further afield, Federica Pompejano, Mehdi Taheri and Robyn Christie each discussed issues of urban development and heritage in the 1970s and '80s, focusing respectively on the New City of Kukës in Albania, the Persepolis Tent City of Iran and the historic core of the city of London. Peppered with stories both amusing and poignant, the three talks emphasised the power of the built environment in manifesting political ideology,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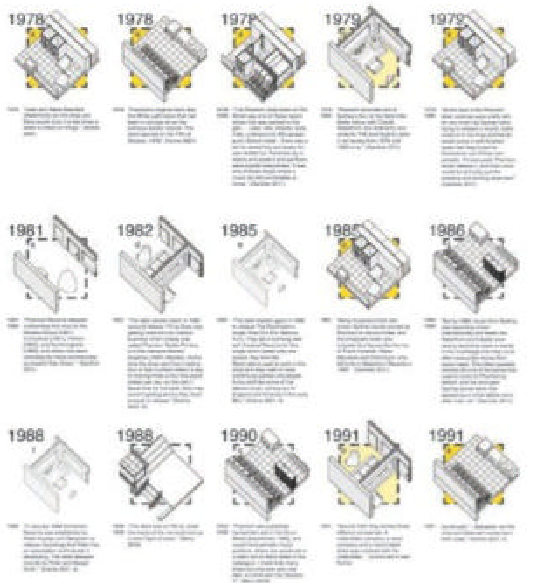


LEFT AND ABOVE Jeffrey Tighe's series of axonometric diagrams piece together a line of continuous occupancy at Phantom Records, 373–375 Pitt Street, Sydney, Australia.

REFERENCES

[1] GCW2, 6018fr1, Nelson Provincial Museum.

[2] AWNS-19100811-10-5, Auckland Public Libraries.

but also its fragility in the face of contradicting objectives and power plays. The theme of ever-incomplete continued: the Kukës masterplan only ever partially built, the Tent City left to fall apart in political indecision and conflict, and architectural fashions continuing to jostle at London's heart.

Reluctantly missing talks entitled 'The Sniffling Snufflebuster', 'Is the Pointy Silhouette Enough?' and 'The Trouble with Harry', I next attended a session specifically focused on things unfinished, imperfect, piecemeal. Jeffrey Tighe's fascinating graphic analysis of an inner-city Sydney block explored the idea of "city incompletion" as a new paradigm for grappling with complex urban systems, a theme that tied with Hannah Hopewell's discussion of Artweb, an Auckland urban pathway conception that was, perhaps inevitably, only partially realised.

Anthony Hōete and Bill McKay took ideas of incompleteness a step further, exploring the completely deconstructed wharenui Tānewhirinaki that was temporarily resurrected for a wānanga of Ngāti Ira o Waioweka. Reflecting on the erection of the ancient whakairo in a plastic-sheeted scaffold, Hōete and McKay questioned the limits of architectural and heritage constructs against upholding the living essence of a people. These themes were interestingly mirrored in intriguing talks on the role of drawing, monument and landscape by Luke Tipene (Australian Parliament House design competition), Xin Jin (Wang Shu's oblique drawings) and Jie Zhu (urban sculptures in China), where "context" was recognised not as passive background but an interlocuter by which architecture comes into being.

It seemed to surprise us all that Sunday morning's sessions started at 9am sharp as per the rather unforgiving programme, and I was not the only sheepish latecomer for a day again shaped by discourses of politics and power. Stephanie Roland and Quentin Stevens' analysis of two major commemorative sites in Windhoek, Namibia, illustrated urban conflicts in post-colonial nation-building. These themes continued in talks by Julia Gatley, who explored New Zealand's evolving recognition of historic areas, and my own analysis of the city of Auckland's "special character" areas and their problematic links with social and spatial inequity. Mirjana Lozanovska's presentation on the village of Rosia Montana in Romania summed up the dilemmas well as she observed the inherent contradictions in planning regulations that seek to protect historic environments while, simultaneously, allowing development.

Converging lines come apart in the end and so it was with the walking tours that ended Ngā Pūtahitanga. While others laced up their hiking boots for a visit to Ihumātao, I was part of the group heading to Britomart, Auckland's commercial and transportation hub on 1860s' reclaimed land. We meandered down the hill in the rain and contemplated the meaning of heritage in a settler city as festive families waved wet flags at a soggy Christmas parade. Skipping off at the lunch break to join my whānau at the Santa selfie, I sprinted back to find I'd lost the group, and was left to vaguely wander the streets in a borrowed raincoat in vain hope of reconnection. Perhaps my sad end reflects the state of planning and architecture in our contemporary milieu – all the good will in the world, but lost in the immensity of endlessly unfinished ends.

Carolyn Hill

NORTHBEAM SG10 HELPS DESIGNERS MEET NEW H1 CODE REQUIREMENTS

Less timber equals less thermal bridging, leading to significant benefits

THE NEW H1 REQUIREMENTS DUE TO BE mandated in May differ depending on what climate zone the building is in and the size of that building.

One fact that doesn't change is: less timber equals less thermal bridging.

The thermal resistance (R-value) of a 45mm x 90mm timber member is R1.0. The lowest R-value required of a wall is R2.0, so by increasing the stud centres in a wall by specifying SG10 instead of SG8, designers can dramatically improve the construction R-value of their building.

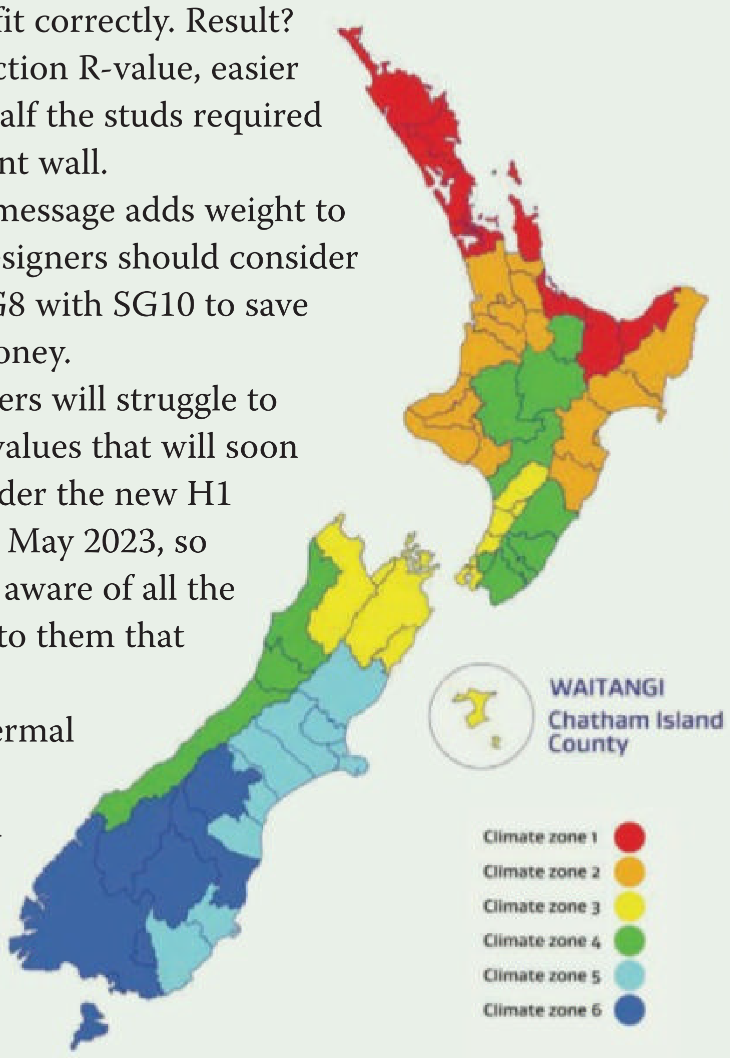
Similarly, by specifying SG10 rafters instead of SG8, designers can increase the rafter centres, which will help them achieve the R6.6 requirements in all buildings under 300 square metres.

When SG8-designed walls result in double studs at 600mm centres and the same wall in SG10 only requires a single stud at 600mm centres, there is no need for the insulation installer to trim standard insulation products to make them fit correctly. Result? Better construction R-value, easier to install and half the studs required for an equivalent wall.

This simple message adds weight to the fact that designers should consider substituting SG8 with SG10 to save their clients money.

Many designers will struggle to achieve the R-values that will soon be required under the new H1 Code, effective May 2023, so they should be aware of all the tools available to them that can help.

Reducing thermal bridging by increasing stud and rafter centres is one of these tools.



CONSTRUCTION R-VALUE CALCULATION

Timber frame wall with insulation between timber framing (45mm x 90mm @ 600 ctrs) - **DOUBLE STUD (SG8)**

External description	Thickness (mm)	Lambda (W/mk)	R-value(m²K/W)
External surface resistance			0.030
Layer 1 - Bevel-backed weatherboard	19	0.125	0.152
Layer 2 - Knauf Insulation between timber framing			1.991
Layer 3 - Plasterboard lining	13	0.21	0.062
Internal surface resistance			0.090
		TOTAL CONSTRUCTION R-VALUE	2.325

CONSTRUCTION R-VALUE CALCULATION

Timber frame wall with insulation between timber framing (45mm x 90mm @ 600 ctrs) - **SINGLE STUD (SG10)**

External description	Thickness (mm)	Lambda (W/mk)	R-value(m²K/W)
External surface resistance			0.030
Layer 1 - Bevel-backed weatherboard	19	0.125	0.152
Layer 2 - Knauf Insulation between timber framing			2.332
Layer 3 - Plasterboard lining	13	0.21	0.062
Internal surface resistance			0.090
		TOTAL CONSTRUCTION R-VALUE	2.666

Using SG10 in place of SG8 can increase construction R-values by over 14% in walls.

ENERGY EFFICIENCY FOR LARGE BUILDINGS (OVER 300M²) EXCLUDING INDUSTRIAL

Building element	Climate zone					
	1	2	3	4	5	6
Roof	R3.5	R4.0	R5.0	R5.4	R6.0	R7.0
Windows	R0.33		R0.37		R0.40	
Wall	R2.2	R2.4	R2.7	R3.0		R3.2
Underfloor	R2.2			R2.4	R2.5	R2.6

ENERGY EFFICIENCY FOR SMALL BUILDINGS (UNDER 300M²)

Building element	Climate zone					
	1	2	3	4	5	6
Roof	R6.6					
Windows	R0.37		R0.46		R0.50	
Wall	R2.0			R2.0		
Slab-on-ground floors	R1.5			R1.5	R1.6	R1.7
Other floors	R2.5			R2.8	R3.0	

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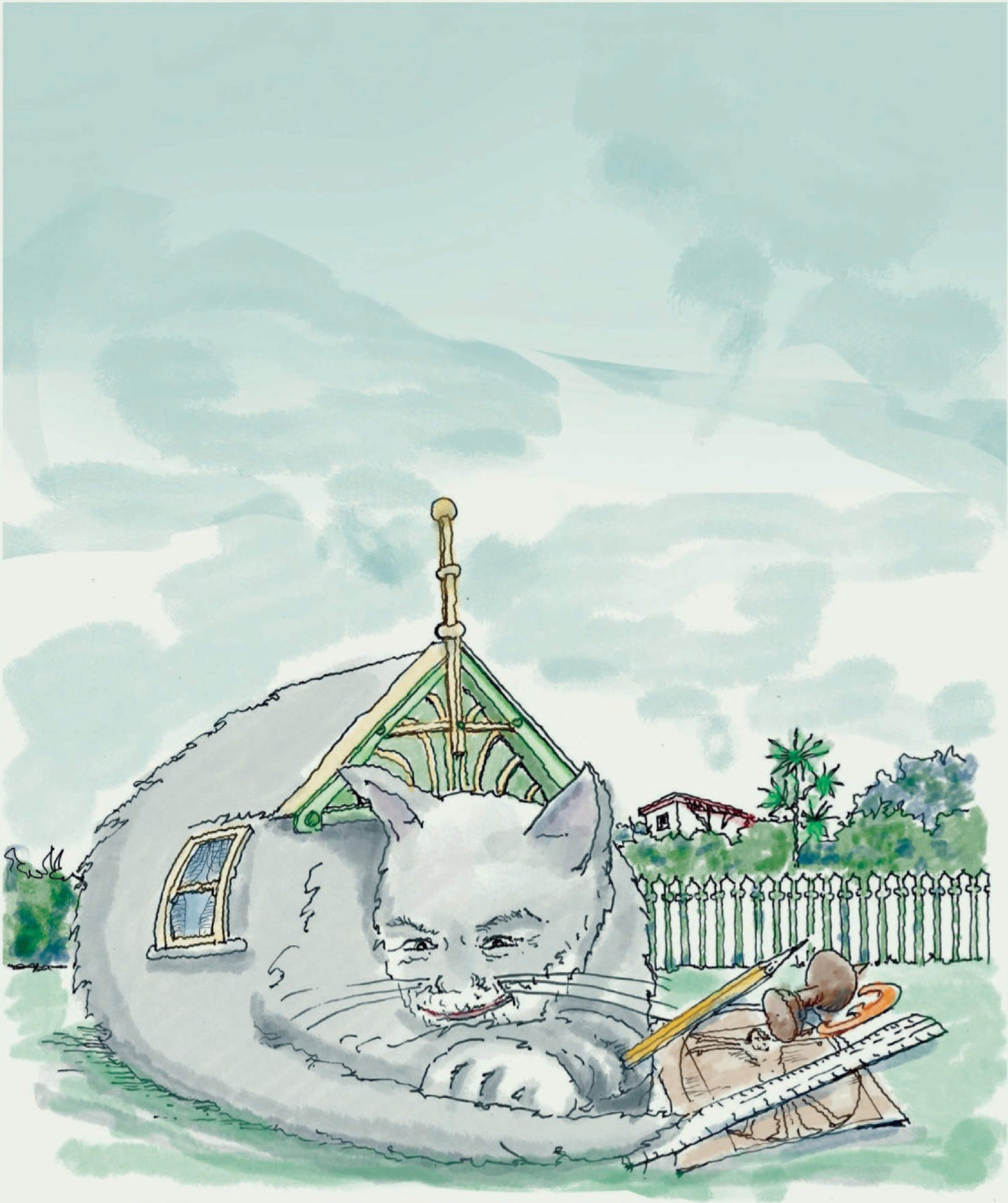

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